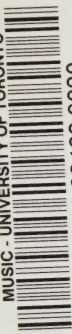


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THE
FORM AND ORDER

OF THE
SERVICE THAT IS TO BE PERFORMED AND OF THE CEREMONIES
THAT ARE TO BE OBSERVED

IN
THE CORONATION

OF
THEIR MAJESTIES
KING GEORGE V

AND
QUEEN MARY

IN THE
ABBEY CHURCH OF S. PETER, WESTMINSTER

ON THURSDAY, THE 22ND DAY OF JUNE, 1911.

WITH THE MUSIC TO BE SUNG

EDITED BY
SIR FREDERICK BRIDGE, M.V.O., M.A., MUS.D. OXON.

ORGANIST OF WESTMINSTER ABBEY, AND DIRECTOR OF THE MUSIC AT THE CORONATION.

FACULTY OF MUSIC

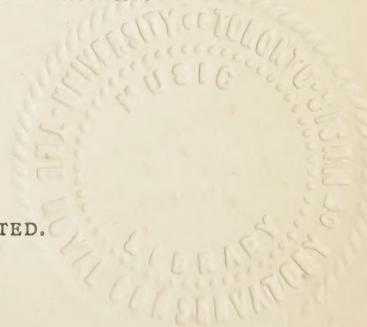
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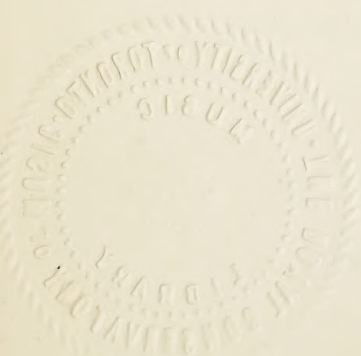
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PREFACE.

ON June 22, 1911, in the ancient Abbey Church of S. Peter, Westminster, King George V. and Queen Mary will be crowned, and on such an occasion in the life of the English People as a Coronation, every art may well contribute of its best to the honour of Their Majesties, and the splendid ceremonial in which they are the central figures.

Music is the art which adds most to the grandeur of the ceremony, and the choice on this occasion, it will certainly be admitted, shows a wide knowledge of English Church Music and a due care for the necessities of the great Service.

Sir Frederick Bridge, as Director of the Music, has selected works embracing a period extending from the sixteenth century to the present time. Such names as Merbecke, Tallis, Orlando Gibbons, Henry Purcell, Handel (an Englishman in all but birth), and Sir John Stainer will justify his choice, while the list of living composers is representative of those who have set their seal upon the legitimate development of the Church Music of this country.

The entry of Their Majesties into the Abbey is the signal for the commencement of the actual Service, and at this point Sir C. Hubert H. Parry's fine setting of a portion of Psalm cxxii., "I was glad when they said unto me, We will go into the house of the Lord," will be used. The ancient privilege of the Westminster scholars, which gives them the right to shout their "Vivats" as a welcome, has suggested to the composer that a musical interpretation would accentuate the greeting, so that the exclamations "Vivat Regina Maria" and "Vivat Rex Georgius" will be introduced by the scholars in detached phrases suggestive of Folk-song, thus forming part of the musical scheme. The second phrase is taken up by the choir in unison, as with an irresistible impulse of loyal acclamation.

Tallis's *Litany* is to be sung, and according to the use peculiar to the Abbey. Canon Jebb indeed considered this the correct form, and thus records his impression: "Nothing can be more deeply religious than the effect of this sublime composition." The Priest's part will be sung, as directed, by two Bishops.

Henry Purcell had much to do with Coronation music in his day, having composed two Anthems for the Coronation of James II., while he also took part (probably as organist) in that of William and Mary.

The *Introit* will be sung to music by this revered English composer. Though originally composed for a Latin Psalm, "Jehovah, quam multi sunt hostes," Sir Frederick Bridge has most happily substituted the words "Let my prayer come up into Thy Presence," etc. He has, moreover, lately been enabled, from a comparison made by Mr. G. E. P. Arkwright with the original manuscript, to correct some inaccuracies in the published version. Purcell probably wrote the music during the time he was organist of the Abbey (1680 to 1695). It is at all events to be found in his handwriting in a book of compositions by him which cover the period from 1680 to 1683. The harmonies form a striking example of his vocal writing, while they exhibit his intolerance of contemporary rule. Their effect entirely justifies their use, and would, alone, stamp the composer as a man amongst men.

John Merbecke's *Creed* will be used, with an accompaniment for brass instruments and organ, which Sir George Martin has specially, and with becoming reverence, contributed. For its associations, no less than its conciseness (so important in a Service of unusual length) its choice is amply justified.

At the solemn moment when the King, having taken the Oath, returns to his Chair, and kneels at his Faldstool, the Queen also kneeling, the *Veni Creator Spiritus* is sung. It is impossible to think of this beautiful Hymn apart from the ancient Plain-song (attributed to Palestrina) with which it has for so long been associated, for the one seems to be the complement of the other. The broad, rugged phrases, sung in unison, and accompanied by the diapasons of the organ in strict modal harmony, carry conviction with them, and the Hymn will no doubt give a welcome opportunity to many besides the choir to "lift up their voices."

Handel's "Zadok the Priest" comes next in order, and at that part of the ceremony when the King is anointed. The Anthem was composed (with three others) for the Coronation of King George II. and Queen Caroline, and the fact that it has been performed at every Coronation since, is a proof of its latent power and intrinsic worth.

At the supreme moment of the crowning of His Majesty, the *Confortare* "Be strong, and play the man" is sung, to the setting by

the Master of the King's Music, Sir Walter Parratt. The words are selected from an ancient Coronation Service, and give dramatic intensity to this culminating episode. The accompaniment is scored for brass instruments, to which excellent contrast is afforded by several bars (unaccompanied) of very effective vocal writing. Its one defect is its brevity, which is, however, imperative.

The *Homage Anthem*, by Sir Frederick Bridge, marks one of the most important parts of the Service. In his choice of words, the composer's appreciation of the dramatic situation is evident, while by taking the Bible version of the Psalms, interest in certain verses is decidedly stronger than would have been the case had that of the Prayer Book been used. "Blessed is the nation whose God is the Lord" is a case in point.

The Chorale "Ein' feste Burg ist unser Gott" will already have been sung during the Procession of the Regalia, thus its employment in the Anthem follows naturally and effectively. The opening words, "Rejoice in the Lord, O ye righteous, it becometh well the just to be thankful," are sung to its first phrase, while the complete Chorale is given as a peroration, in vocal unison, and with contrapuntal device for orchestra and organ as an accompaniment.

The short solo and the alternating choral phrases are doubly valuable, for their own effect and for their contrast with the more strenuous portions of the Anthem. An important development is seen in the concluding Amen, which, purposely reminiscent of that by Orlando Gibbons, is combined with the last phrase of the Chorale taken in the bass. The figure for brass instruments heard in the last two bars will have been noticed elsewhere, and is, indeed, of some importance throughout the work.

The *Offertorium* has been included in the Service at several previous Coronations, and the setting written specially for this occasion by Sir Edward Elgar is in every way a worthy example of English music, exhibiting in every line that spiritual intensity so characteristic of the composer. Amongst many striking progressions, the final cadence will be particularly noticed, while the impression given by the work is exactly what it should be—a reverent supplication.

Of the music to the *Sanctus*, which I have had the honour to write, nothing need be said beyond that I have striven as well as lay in my power to meet the difficulty of compressing it into necessarily limited time.

Sir John Stainer's *Sevenfold Amen*—written in 1872 for use in St. Paul's Cathedral—requires no description, so well is it known. It will ever be reverent in its effect, and keep in memory one who, in and by his life, encouraged and helped many a Church musician, and did so much to improve the reverence and beauty of the rendering of our Choral Service.

Sir Charles Villiers Stanford has contributed the *Gloria in Excelsis*, and his setting exemplifies his high conception of the attributes of Church Music. In the key of B flat, the work opens with a phrase of three notes, which will be found much in evidence in the orchestral part, while emphatic use is made of it in the choral statements of the Amen. The middle section ("O Lord God, Lamb of God ") contains much elaborate detail, woven round a new figure. Modulation is largely used, those passages preceding the dominant pedal being specially noticeable.

The *Threefold Amen* by Orlando Gibbons (organist of Westminster Abbey from 1623 to 1625) is in keeping with the traditions which in the past have given so much to the great Coronation Ceremony. Sir Frederick Bridge has selected it from the anthem "Great King of gods." The manuscript belongs to the Library of Christ Church, Oxford, and records that this Anthem was "made for the King's being in Scotland."

The *Te Deum* has been specially written by Sir C. Hubert H. Parry, and the broad lines in which it is cast, with the elaboration of figure and development, combine to render the setting a real achievement. Three themes, by their associations, connect the *Te Deum* with those songs of Priest and People which have gradually built up the edifice of our Church Music.

There could be no more suitable opening than the suggestion of "St. Ann's" tune with which the orchestra commences. This is closely followed by an allusion to the Old Hundredth Psalm-tune, which, with becoming effect, is again introduced in longer note-values at the words, "And we worship Thy Name." Plainsong is strikingly suggested by the employment of the ancient Intonation to the Creed, which is sung in unison to the phrase "The Holy Church throughout all the world," etc.

With this example, the Coronation Service, in which the past and the present are so intimately associated, reaches its triumphant conclusion.

WALTER G. ALCOCK.

THE CONTENTS OF THIS BOOK.

	PAGE.
I. <i>THE Preparation</i> - - - - -	1
II. <i>The Entrance into the Church</i> - - - - -	1
Anthem—"I was glad" - - - - - Sir Hubert Parry	2
III. <i>The Recognition</i> - - - - -	13
IV. <i>The Litany</i> - - - - -	Tallis 14
V. <i>The Beginning of the Communion Service</i> - - - - -	24
Introit—"Let my prayer come up" - - - - - H. Purcell	24
Credo - - - - - Merbecke	28
VI. <i>The Sermon</i> - - - - -	33
VII. <i>The Oath</i> - - - - -	33
VIII. <i>The Anointing</i> - - - - -	35
Hymn—"Come, Holy Ghost" - - - - - Ancient Plain-song	35
Anthem—"Zadok the Priest" - - - - - Handel	37
IX. <i>The Presenting of the Spurs and Sword, and the Girding and Oblation of the said Sword</i> - - - - -	53
X. <i>The Investing with the Armill and Royal Robe, and the Delivery of the Orb</i> - - - - -	54
XI. <i>The Investiture per Annulum et Baculum</i> - - - - -	55
XII. <i>The Putting on of the Crown</i> - - - - -	56
Confortare—"Be strong" - - - - - Sir Walter Parratt	57
XIII. <i>The Presenting of the Holy Bible</i> - - - - -	58
XIV. <i>The Benediction</i> - - - - -	59
XV. <i>The Inthronization</i> - - - - -	60
XVI. <i>The Homage</i> - - - - -	60
Anthem— "Rejoice in the Lord, O ye righteous" - Sir Frederick Bridge	62
XVII. <i>The Queen's Coronation</i> - - - - -	74
XVIII. <i>The Communion</i> - - - - -	75
Offertorium—"O hearken Thou" - - - - - Sir Edward Elgar	76
Sanctus - - - - - Walter G. Alcock	83
Sevenfold Amen - - - - - Sir John Stainer	88
Pater noster - - - - - Merbecke	89
Gloria in Excelsis - - - - - Sir Charles V. Stanford	91
Threefold Amen - - - - - Orlando Gibbons	105
XIX. <i>The Te Deum</i> - - - - -	Sir Hubert Parry 106
XX. <i>The Recess</i> - - - - -	142
National Anthem - - - - -	143

THE
FORM AND ORDER
OF
THEIR MAJESTIES'
CORONATION.

I

The Preparation.

- ¶ *In the morning upon the day of the Coronation early, care is to be taken that the Ampulla be filled with Oil and, together with the Spoon, be laid ready upon the Altar in the Abbey Church.*
- ¶ *The Archbishops and Bishops Assistant being already vested in their Copes, the procession shall be formed immediately outside of the West door of the Church, and shall wait till notice is given of the approach of their Majesties, and shall then begin to move into the Church.*

II

The Entrance into the Church.

- ¶ *The King and Queen, as soon as they enter at the West door of the Church, are to be received with the following Anthem, to be sung by the choir of Westminster.*

I was glad when they said unto me.

Psalms cxvii. 1-3, 6, 7.

Maestoso.

C. HUBERT H. PARRY.

The musical score is written for piano and voice. The piano part consists of three systems of grand staves (treble and bass clef). The first system begins with a forte (*f*) dynamic. The second system includes a fortissimo (*ff*) dynamic. The third system includes a *rit.* (ritardando) marking. The vocal parts are arranged in four systems, each with a vocal line and a piano accompaniment line. The vocal parts are: 1st Soprano, 2nd Soprano, Alto, 1st Tenor, 2nd Tenor, and Bass. The lyrics are: "I was glad, glad when they said un-to me, We will go, . . . will". The score includes various musical notations such as notes, rests, and dynamics.

1st SOPRANO.
I was glad, glad when they said un-to me, We will go, . . . will

2nd SOPRANO.
I was glad, glad when they said un-to me, We will

ALTO.
I was glad, glad when they said un-to me, We will go, will

1st TENOR.
I was glad, glad when they said un-to me, We will go, will

2nd TENOR.
I was glad, glad when they said un-to me, We . . . will go, .

BASS.
I was glad, glad when they said un-to me, We will go, We will

ff We will go in - to the house of the Lord.

go, will go in - to the house of the Lord.

go in - to the house, in - to the house of the Lord.

go in - to the house, in - to the house of the Lord.

will go in - to the house of the Lord.

go, We will go in - to the house of the Lord.

B

mf *cres.*

mf Our feet shall stand in thy gates, . . . O Je - ru - sa - lem, . . . our feet shall

mf Our feet shall stand in thy gates, . . . O Je - ru - sa - lem, . . . our feet shall

mf Our feet shall stand in thy gates, O Je -

mf cres. Our feet shall stand in thy gates, O Je - ru - sa - lem, . .

mf cres. Our feet shall stand in thy gates, O Je - ru - sa - lem, . .

mf cres. Our feet shall stand in thy gates, O Je - ru - sa - lem,

mf

cres.

stand, . . . shall stand in thy gates, . . . our feet shall

cres.

stand, . . . shall stand in thy gates, . . . our feet shall

cres.

ru - sa - lem, . . . our feet shall stand, . . . our feet shall

cres.

. . . our feet shall stand, . . . shall stand in thy gates, . . .

cres.

. . . our feet shall stand, . . . shall stand in thy gates, . . .

cres.

our feet shall stand, . . . shall stand in thy gates, . . .

f

rit. *ff*

stand, . . . shall stand in thy gates, O Je - ru - sa -

rit. *ff*

stand, . . . shall stand in thy gates, O Je - ru - sa -

rit. *ff*

stand, shall stand . . . in thy gates, O Je - ru - sa -

rit. *ff*

. . . our feet shall stand . . . in thy gates, O Je - ru - sa -

rit. *ff*

. . . our feet shall stand . . . in thy gates, O Je - ru - sa -

rit. *ff*

. . . in thy . . . gates, . . . O Je - ru - sa -

rit.

C First Choir.

Four staves of music for the First Choir. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff has a forte (*ff*) dynamic marking. The lyrics are: - lem. Je - ru - - - . The music consists of a half note followed by a whole note, with a fermata over the final note. The second staff has a forte (*f*) dynamic marking. The lyrics are: - lem. Je - ru - - - . The music consists of a half note followed by a whole note, with a fermata over the final note. The third staff has a forte (*f*) dynamic marking. The lyrics are: - lem. Je - ru - - - . The music consists of a half note followed by a whole note, with a fermata over the final note. The fourth staff has a forte (*f*) dynamic marking. The lyrics are: - lem. Je - ru - - - . The music consists of a half note followed by a whole note, with a fermata over the final note.

C Second Choir.

Four staves of music for the Second Choir. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff has a forte (*ff*) dynamic marking. The lyrics are: - lem. Je - - . The music consists of a half note followed by a whole note, with a fermata over the final note. The second staff has a mezzo-forte (*mf*) dynamic marking. The lyrics are: - lem. Je - - . The music consists of a half note followed by a whole note, with a fermata over the final note. The third staff has a mezzo-forte (*mf*) dynamic marking. The lyrics are: - lem. Je - - . The music consists of a half note followed by a whole note, with a fermata over the final note. The fourth staff has a mezzo-forte (*mf*) dynamic marking. The lyrics are: - lem. Je - - . The music consists of a half note followed by a whole note, with a fermata over the final note.

A grand staff of music for the piano accompaniment. It consists of a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a forte (*ff*) dynamic marking. The lyrics are: - lem. Je - - . The music consists of a half note followed by a whole note, with a fermata over the final note. The second staff has a mezzo-forte (*mf*) dynamic marking. The lyrics are: - lem. Je - - . The music consists of a half note followed by a whole note, with a fermata over the final note. The third staff has a mezzo-forte (*mf*) dynamic marking. The lyrics are: - lem. Je - - . The music consists of a half note followed by a whole note, with a fermata over the final note. The fourth staff has a mezzo-forte (*mf*) dynamic marking. The lyrics are: - lem. Je - - . The music consists of a half note followed by a whole note, with a fermata over the final note.

I WAS GLAD WHEN THEY SAID UNTO ME.

sa - lem is build - ed

ru - sa-lem is build - ed, is build - ed as a

as a ci - ty, that is at

ci - ty, is build - ed as a ci - ty,

as a ci - ty, that is at

ci - ty, is build - ed as a ci - ty,

as a ci - ty, that is at

rit.
u - ni - ty in it -
u - ni - ty in it -
u - ni - ty in it -
u - ni - ty in it -
that is at u - ni - ty in it -
that is at u - ni - ty in it -
that is at u - ni - ty in it -
that is at u - ni - ty in it -
that is at u - ni - ty in it -
rit. *ff*

D a tempo.
- self.
a tempo.
- self.
a tempo.
- self.
a tempo.
- self.
D a tempo.
- self.
a tempo.
- self.
a tempo.
- self.
a tempo.
- self.
D a tempo.
ff

rit.

** Animato.*

E
f

King's Scholars of Westminster School.

f
Vi - vat Re - gi - na Ma - ri - a! vi - vat Re - gi - na Ma - ri - a!

f
vi-vat! vi-vat! vi-vat! Vi - vat Rex Geor - gi - us!

* When the traditional "Vivats" are impracticable a cut can be made from * to letter G on page 10.

vi - vat Rex Geor - gi - us! vi - vat! vi - vat! vi - vat!

Full Choir.

ff *Slower.*

Vi - vat Rex Geor - gi - us! vi - vat Rex Geor - gi - us! vi - vat! vi - vat!

Vi - vat Rex Geor - gi - us! vi - vat Rex Geor - gi - us! vi - vat! vi - vat!

Vi - vat Rex Geor - gi - us! vi - vat Rex Geor - gi - us! vi - vat! vi - vat!

Vi - vat Rex Geor - gi - us! vi - vat Rex Geor - gi - us! vi - vat! vi - vat!

Slower.

vi - vat! vi - vat! vi - vat! vi - vat! vi - vat!

vi - vat! vi - vat! vi - vat! vi - vat! vi - vat!

Allargando.

vi - vat! vi - vat! vi - vat! vi - vat! vi - vat!

Più lento. *dim.*

p dolce. O pray for the peace of Je - ru - sa - lem, .

p dolce. O pray for the peace of Je - ru - sa -

p dolce. O pray for the peace of Je - ru - sa - lem, they shall

p dolce. O pray for the peace of Je - ru - sa - lem, they shall

p they shall prosper that love . . thee, pray for the peace of Je -

lem, they shall pros - per that love thee, O pray for the peace of Je -

pros - per that love . . thee, they shall pros - per that love . . thee, . .

pros - per that love thee, . . pray . . for the peace of Je -

poco cres. rit. mf dim. ru - sa - lem, they shall pros per that love thee. *Alla marcia.*

rit. ru - sa - lem, they shall prosper that love thee.

poco cres. rit. mf dim. they shall pros - per that love . . thee, that love . . thee.

rit. dim. ru - sa - lem, they shall pros - per that love thee. *Alla marcia.*

rit. mf

Full Choir.

dolce. *p* *mf*

Peace, *p dolce.* peace . .

Peace, *p dolce.* peace . .

Peace, *p dolce.* be with -

Peace, *p dolce.* peace . .

poco cres. *cres.*

cres. *f*

be with-in thy walls, and plen - teous - ness, . .

cres. *f*

be with-in thy walls, and

cres. *f*

in thy walls, and plen - teous - ness, . .

cres. *f*

be with-in thy walls, and plen

cres. *f*

Allargando. *K* *ff*

and plen - teous-ness, plen-teous-ness with-in thy

plen - teous-ness, plen - teous-ness, plen-teous-ness . . with-in thy

and plen - teous-ness, plen-teous-ness with-in thy

teous-ness, plen - teous-ness, plen-teous-ness with-in thy

Allargando. *K* *ff*

plen-teous-ness with-in thy

with - in thy
sempre rit.
 pal - a - ces, and plenteousness with - in thy pal - -
sempre rit.
 pal - a - ces, and plenteousness with - in . . thy
sempre rit.
 pal - a - ces, and plen-tecus-ness . . with-in . . . thy pal - a -
sempre rit.
 pal - a - ces, . . and plen - teous-ness with - in thy pal - a -

pal - a - ces.
 - - a - ces.
 pal - a - ces.
 - ces.
 - ces.
a tempo

- ¶ *The King and Queen shall in the mean time pass up the body of the Church, into and through the Choir, and so up the stairs to the Theatre; and having passed by their thrones, they shall make their humble adoration, and then kneeling at the faldstools set for them before their Chairs of Estate on the South side of the Altar, use some short private prayers; and after, sit down in their chairs.*

III

The Recognition.

- ¶ *The King and Queen being so placed, the Archbishop shall turn to the East part of the Theatre, and after, together with the Lord Chancellor, Lord Great Chamberlain, Lord High Constable and Earl Marshal (Garter King of Arms preceding them), shall go to the other three sides of the Theatre in this order, South, West, and North, and at every of the four sides shall with a loud voice speak to the People: and the King in the mean while, standing up by his chair, shall turn and shew himself unto the People at every of the four sides of the Theatre as the Archbishop is at every of them, the Archbishop saying:*

SIRS, I here present unto you King GEORGE, the undoubted King of this Realm: Wherefore all you who are come this day to do your homage and service, Are you willing to do the same?

- ¶ *The People signify their willingness and joy, by loud and repeated acclamations, all with one voice crying out,*

God save King GEORGE.

- ¶ *Then the trumpets shall sound.*

- ¶ *The Bible, Paten and Chalice shall be brought by the Bishops who had borne them, and placed upon the Altar.*

- ¶ *The Lords who carry in procession the Regalia, except those who carry the Swords, shall come near to the Altar, and present in order every one what he carries to the Archbishop, who shall deliver them to the Dean of Westminster, to be by him placed upon the Altar.*

IV

The Litany.

- ¶ *Then followeth the Litany, to be sung by two Bishops, vested in copes, and kneeling at a faldstool on the middle of the East side of the Theatre, the choir singing the responses.*

The Litany.

Two Bishops.

Org. O God the Father of heaven : have mercy upon us
mis - er - a - ble sin - ners.

Choir.

SOPRANO. Not too slowly.

O God the Fa - ther of

1st ALTO. DEC.

O God the Fa - ther of

2nd ALTO. CAN.

O God the Fa - ther of

TENOR.

O God the Fa - ther of

BASS.

O God the Fa - ther of

Not too slowly.

ORGAN.

p

heaven : have mer - cy up - on us mis - er - a - ble sin - ners.

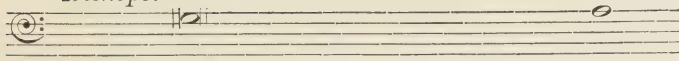
heaven : have mer - cy up - on us mis - er - a - ble sin - ners.

heaven : have mer - cy up - on us mis - er - a - ble sin - ners.

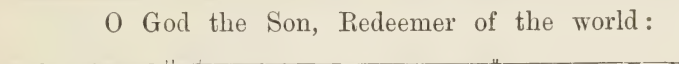
heaven : have mer - cy up - on us mis - er - a - ble sin - ners.

heaven : have mer - cy up - on us mis - er - a - ble sin - ners.

p

Bishops.


O God the Son, Redeemer of the world:



have mercy upon us mis - er - a - ble sin - ners.

Choir.


p O God the Son, Re -



p O God the Son, Re -



p O God the Son, Re -



p O God the Son, Re -



p O God the Son, Re -



p O God the Son, Re -



p O God the Son, Re -



p O God the Son, Re -



p O God the Son, Re -



p O God the Son, Re -



p O God the Son, Re -



p O God the Son, Re -



- deem-er of the world: have mer-cy up-on us mis - er-a - ble sin - ners.



- deem-er of the world: have mer-cy up-on us mis - er-a - ble sin - ners.



- deem-er of the world: have mer-cy up-on us mis - er-a - ble sin - ners.



- deem-er of the world: have mer-cy up-on us mis - er-a - ble sin - ners.



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- deem-er of the world: have mer-cy up-on us mis - er-a - ble sin - ners.



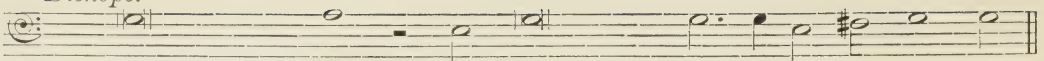
- deem-er of the world: have mer-cy up-on us mis - er-a - ble sin - ners.



- deem-er of the world: have mer-cy up-on us mis - er-a - ble sin - ners.



- deem-er of the world: have mer-cy up-on us mis - er-a - ble sin - ners.

Bishops.

O God the Holy Ghost,
proceeding from the Father and the Son : have mercy upon us mis - er - a - ble sin - ners.

Choir.

O God the Ho - ly Ghost, pro - ceed - ing from the Fa - ther and the

O God the Ho - ly Ghost, pro - ceed - ing from the Fa - ther and the

O God the Ho - ly Ghost, pro - ceed - ing from the Fa - ther and the

O God the Ho - ly Ghost, pro - ceed - ing from the Fa - ther and the

O God the Ho - ly Ghost, pro - ceed - ing from the Fa - ther and the

Son: have mer - cy up - on us mis - er - a - ble sin - ners.

Son: have mer - cy up - on us mis - er - a - ble sin - ners.

Son: have mer - cy up - on us mis - er - a - ble sin - ners.

Son: have mer - cy up - on us mis - er - a - ble sin - ners.

Son: have mer - cy up - on us mis - er - a - ble sin - ners.

Bishops.

O holy, blessed, and glorious Trinity, three Per - sons and one God :
have mercy upon us mis - er - a - ble sin - ners.

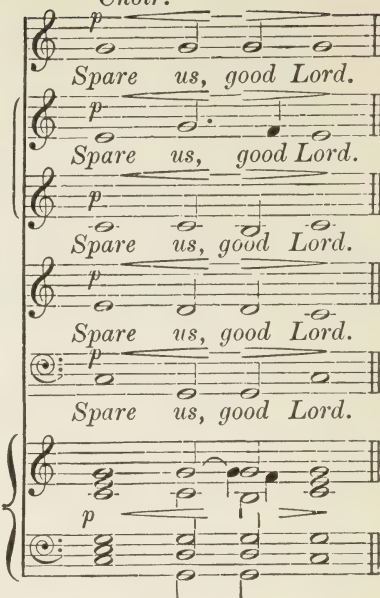
Choir.

O ho - ly, bless-ed, and glo-rious Trin-i - ty, three Per-sons and one
O ho - ly, bless-ed, and glo-rious Trin-i - ty, three Per-sons and one
O ho - ly, bless-ed, and glo-rious Trin-i - ty, three Per-sons and one
O ho - ly, bless-ed, and glo-rious Trin-i - ty, three Per-sons and one
O ho - ly, bless-ed, and glo-rious Trin-i - ty, three Per-sons and one

God : have mer - cy up - on us mis - er - a - ble sin - ners.
God : have mer - cy up - on us mis - er - a - ble sin - ners.
God : have mer - cy up - on us mis - er - a - ble sin - ners.
God : have mer - cy up - on us mis - er - a - ble sin - ners.
God : have mer - cy up - on us mis - er - a - ble sin - ners.

Remember not, Lord, our offences, nor the
offences of our forefathers; neither take thou
vengeance of our sins: spare us, good Lord, spare
thy people, whom thou hast redeemed with thy
most precious blood,

and be not angry with us for ev - er.



Bishops.

From all evil and mis-
chief; from sin, from the
crafts and assaults of the
devil; from thy wrath, and
from ever - - - - - } last-ing damnation,

From all blindness of heart; from pride,
vain-glory, and hypocrisy; from envy, hatred,
and malice, and | all uncharitableness,

Good Lord, deliver us.

From fornication, and all other deadly sin;
and from all the deceits of the world, the flesh,
and the devil,

Good Lord, deliver us.

From lightning and tempest; from plague,
pestilence, and famine; from battle and murder,
and from | sudden death,

Good Lord, deliver us.

From all sedition, privy conspiracy, and rebellion; from all false doctrine, heresy,
and schism; from hardness of heart, and contempt of thy Word | and Commandment,

Good Lord, deliver us.

By the mystery of thy holy Incarnation; by thy holy Nativity and Circumcision;
by thy Baptism, Fasting, | and Temptation,

Good Lord, deliver us.

By thine Agony and bloody Sweat; by thy Cross and Passion; by thy precious
Death and Burial; by thy glorious Resurrection and Ascension; and by the coming
of the | Holy Ghost,

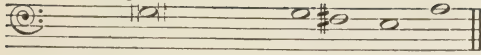
Good Lord, deliver us.

In all time of our tribulation; in all time of our wealth; in the hour of death,
and in the | day of judgement,

pp Good Lord, deliver us.

Choir.



Bishops.

We sinners do be-
seech thee to hear us,
O Lord God; and that
it may please thee to } in the right way,
rule and govern thy
holy Church universal

Choir.

We be-seech thee to hear us, good Lord.

We be-seech thee to hear us, good Lord.

We be-seech thee to hear us, good Lord.

We be-seech thee to hear us, good Lord.

We be-seech thee to hear us, good Lord.

That it may please thee to keep and strengthen in the true worshipping of thee, in righteousness and holiness of life, thy servant GEORGE, our most gracious | King and Governour,

We beseech thee to hear us, good Lord.

That it may please thee to rule his heart in thy faith, fear, and love, and that he may evermore have affiance in thee, and ever seek thy ho- | -nour and glory,

We beseech thee to hear us, good Lord.

That it may please thee to be his defender and keeper, giving him the victory over | all his enemies,

We beseech thee to hear us, good Lord.

That it may please thee to bless and preserve our gracious Queen MARY, *Alexandra* the Queen Mother, *Edward* Prince of *Wales*, and all the | Royal Family,

We beseech thee to hear us, good Lord.

That it may please thee to illuminate all Bishops, Priests, and Deacons, with true knowledge and understanding of thy Word; and that both by their preaching and living they may set it forth and shew | it accordingly,

We beseech thee to hear us, good Lord.

That it may please thee to endue the Lords of the Council, and all the Nobility, with grace, wisdom, and | understanding,

We beseech thee to hear us, good Lord.

That it may please thee to bless and keep the Magistrates, giving them grace to execute justice, and to | maintain truth,

We beseech thee to hear us, good Lord.

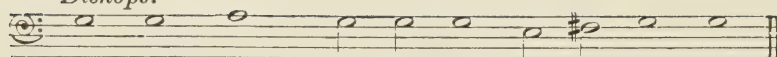
That it may please thee to bless and keep | all thy people,

We beseech thee to hear us, good Lord.

That it may please thee to give to all nations unity, | peace, and concord,

We beseech thee to hear us, good Lord.

Bishops.

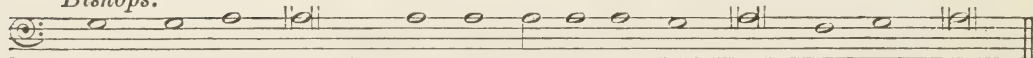


Son of God: we be-seech thee to hear us.

Choir.

Five systems of musical notation for the Choir, each with a single staff and a treble clef. The first four systems are for different voices, and the fifth is for the Soprano. Each system includes a forte (f) section followed by a piano (p) section. The lyrics are: "Son of God: we be-seech thee to hear us." The notation includes various note values, rests, and dynamic markings.

Bishops.

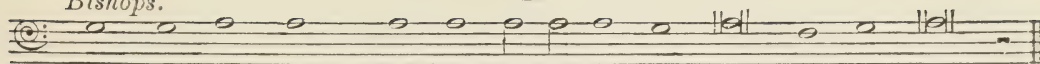


O Lamb of God: that ta-kest a-way the sins of the world;

Choir.

Six systems of musical notation for the Choir, each with a single staff and a treble clef. The first five systems are for different voices, and the sixth is for the Soprano. Each system includes a piano (p) section followed by a pianissimo (pp) section. The lyrics are: "Grant us thy peace, grant us thy peace." The notation includes various note values, rests, and dynamic markings.

Bishops.



O Lamb of God: that ta-kest a-way the sins of the world;

Choir.

Have mer - cy up - on us, have mer - cy up - on us.

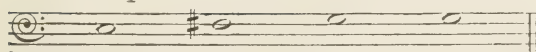
Have mer - cy up - on us, have mer - cy up - on us.

Have mer - cy up - on us, have mer - cy up - on us.

Have mer - cy up - on us, have mer - cy up - on us.

Have mer - cy up - on us, have mer - cy up - on us.

Bishops.



O Christ, hear us.

Choir.

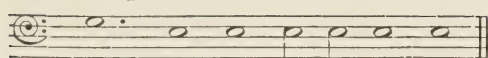
O Christ, hear us.

O Christ, hear us.

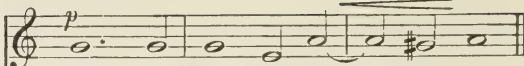
O Christ, hear us.

O Christ, hear us.

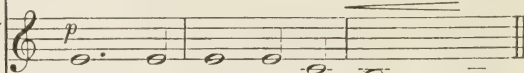
O Christ, hear us.

Bishops.

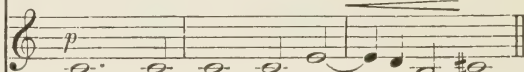
Lord, have mer-cy up-on us.

Choir.

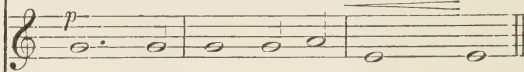
Lord, have mer-cy up - on us.



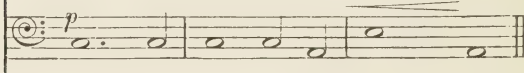
Lord, have mer-cy up - on us.



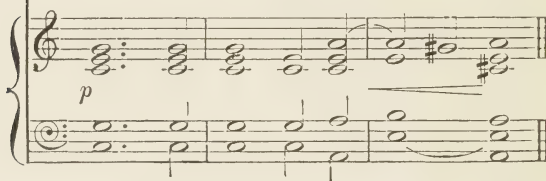
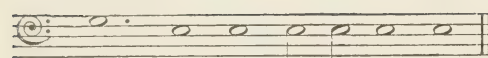
Lord, have mer-cy up - on us.



Lord, have mer-cy up - on us.



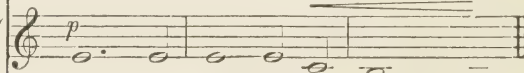
Lord, have mer-cy up - on us.

*Bishops.*

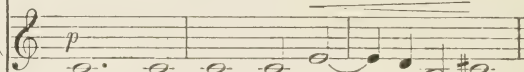
Christ, have mer-cy up-on us.

Choir.

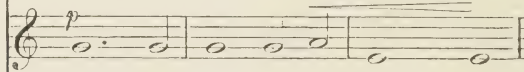
Christ, have mer-cy up - on us.



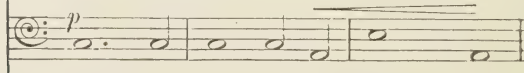
Christ, have mer-cy up - on us.



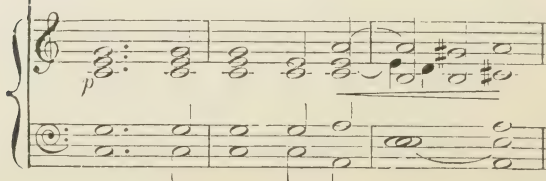
Christ, have mer-cy up - on us.

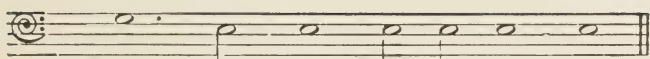


Christ, have mer-cy up - on us.



Christ, have mer-cy up - on us.



Bishops.

Lord, have mer - cy up - on us.

Choir.

pp *rall.*

Lord, have mer - cy up - on . . . us.

pp *rall.*

Lord, have mer - cy up - on . . . us.

pp *rall.*

Lord, have mer - cy up - on . . . us. . . .

pp *rall.*

Lord, have mer - cy up - on us.

pp *rall.*

Lord, have mer - cy up - on us. . . .

pp *rall.*

Lord, have mer - cy up - on us.

¶ The Bishops who have sung the Litany shall then return to their places.

The Beginning of the Communion Service.

The Introit.

Introit.—“Let my prayer come up.”

HENRY PURCELL.
Arranged by J. F. BRIDGE

Adagio.

1st SOPRANO. *pp* Let my prayer come up in - to Thy pres-ence, in - to Thy pres-ence as the

2nd SOPRANO. *pp* Let my prayer come up in - to Thy pres-ence, in - to Thy pres-ence as the

ALTO. *pp* Let my prayer come up in - to Thy pres-ence, in - to Thy pres-ence as the

TENOR. *pp* Let my prayer come up in - to Thy pres-ence, in - to Thy pres-ence as the

BASS. *pp* Let my prayer come up in - to Thy pres-ence, in - to Thy pres-ence as the

Adagio.

pp in - cense, let my prayer as the in - cense come up in - to Thy pres - ence : *f*

pp in - cense, let my prayer as the in - cense come up in - to Thy pres - ence : *f*

pp in - cense, let my prayer as the in - cense come up in - to Thy pres - ence : *f*

pp in - cense, let my prayer as the in - cense come up in - to Thy pres - ence : *f*

pp in - cense, let my prayer as the in - cense come up in - to Thy pres - ence : *f*

pp in - cense, let my prayer as the in - cense come up in - to Thy pres - ence : *f*

Adapted from the Latin Five-part Psalm, “Jehovah, quam multi sunt.”

* The E $\frac{7}{4}$ is the original note, but the quavers may be substituted if preferred.

p and let the lift - ing up . . of my hands

p and let the lift - ing up . . of my hands

and let the lift - ing up . . of my

and let the lift - ing up . . of my

and let the lift - ing up . . of my

p

p be as an eve - - ning sa - - cri - fice, a sa - cri - fice. *pp* *rall. molto.*

p be as an eve - - ning sa - - cri - fice, a sa - - cri - fice. *pp* *rall. molto.*

hands be as an eve - - ning sa - - cri - fice. *pp* *rall. molto.*

hands, an eve - - ning sa - - cri - fice. *pp* *rall. molto.*

hands, a sa - - cri - fice. *pp* *rall. molto.*

pp *rall. molto.*

¶ *Then the Archbishop shall begin the Communion Service, saying :*

¶ *Answer.*

The Lord be with you.

And with thy spi - rit.

Let us pray.

O GOD, who providest for thy people by thy power, and rulest over them in love : Grant unto this thy servant GEORGE, our King, the Spirit of wisdom and government, that being devoted unto thee with all his heart, he may so wisely govern this kingdom, that in his time thy Church and people may continue in safety and prosperity; and that, persevering in good works unto the end, he may through thy mercy come to thine everlasting kingdom; through Jesus Christ our Lord, who liveth and reigneth with thee and the Holy Ghost, ever one God, world without end.

A - men.

The Epistle.

¶ *To be read by one of the Bishops.*

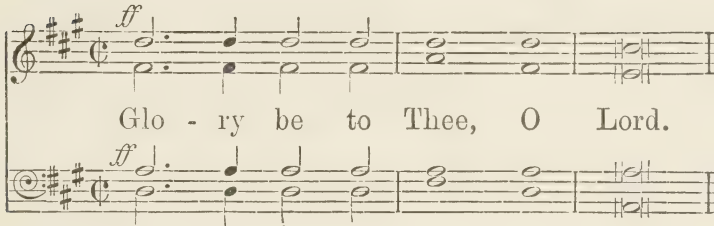
1 S. Peter ii. 13.

SUBMIT yourselves to every ordinance of man for the Lord's sake : whether it be to the king, as supreme ; or unto governors, as unto them that are sent by him for the punishment of evil-doers, and for the praise of them that do well. For so is the will of God, that with well-doing ye may put to silence the ignorance of foolish men : as free, and not using your liberty for a cloke of maliciousness, but as the servants of God. Honour all men. Love the brotherhood. Fear God. Honour the king.

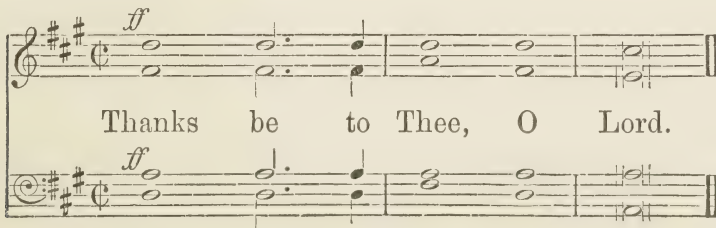
The Gospel

¶ *To be read by another Bishop, the King and Queen with the people standing.*

S. Matthew xxii. 15.



THEN went the Pharisees, and took counsel how they might entangle him in his talk. And they sent out unto him their disciples, with the Herodians, saying, Master, we know that thou art true, and teachest the way of God in truth, neither carest thou for any man: for thou regardest not the person of men. Tell us therefore, What thinkest thou? Is it lawful to give tribute unto Cæsar, or not? But Jesus perceived their wickedness, and said, Why tempt ye me, ye hypocrites? Shew me the tribute-money. And they brought unto him a penny. And he saith unto them, Whose is this image and superscription? They say unto him, Cæsar's. Then saith he unto them, Render therefore unto Cæsar the things which are Cæsar's: and unto God the things that are God's. When they had heard these words, they marvelled, and left him, and went their way.



¶ Then shall be sung the Creed following, the King and Queen with the people standing, as before.

Arranged by Sir GEORGE C. MARTIN.

JOHN MERBECKE, 1550.

FULL VOICES IN UNISON.

*Slow.**

Slow.

Organ.

f

I be - lieve in one

Allegro.

God the Fa - ther Al - might - y, Ma - ker of heaven and

Allegro.

f

rall.

earth, And of all things vis - i - ble and in - vis - i - ble:

rall.

Slower.

Allegro.

And in one Lord Je - sus Christ, the on - ly-be-got - ten Son of God, Be -

Slower.

Allegro.

* This Creed should be sung with firmness, vigour and freedom, the relative value of the notes not being too rigidly adhered to.

ff

- got - ten of his Fa - ther be - fore all worlds, God of God, Light of Light,

mf

Ve - ry God of ve - ry God, Be - got-ten, not made, Be - ing of one

dim. *mf*

ff *rall.*

sub-stance with the Fa - ther, By whom all things were made:

ff *rall.*

Slower. *mf* *p rall. e dim.* *ppp*

Who for us men, and for our sal - va - tion came down from heaven,

Slower. *mf* *p rall. e dim.* *ppp*

VOICES IN HARMONY.

Slow.

And was in - car - nate by the Ho - ly Ghost of the Vir - gin

Ma - ry, . . . And was made man, And was cru - ci - fied al -

- so for us un - der Pon - tius Pi - late. He suf - fered and was bu - ri - ed,

VOICES IN UNISON.

Allegro.

And the third day He rose a - gain ac - cord - ing to the

Scrip - tures, And as - cend - ed in - to hea - ven, And sit - teth on the

right hand of the Fa - ther. And he shall come a - gain with glo - ry to

judge both the quick and the dead : Whose king-dom shall have no end.

And I be - lieve in the Ho - ly Ghost, The Lord and Giv-er of

life, Who pro - ceed - eth from the Fa - ther and the Son, Who with the

rall.

Fa - ther and the Son to - gether is wor - ship - ped and glo - ri - fied,

Slower. *Allegro.* *f*

Who spake by the Pro - phets, And I be - lieve one Cath - o - lick and

mf *rall.* *dim.*

A - pos - to - lick Church. I ac - knowledge one Bap - tism for the re - mis - sion of

Slower to the end. *p* *f*

sins. And I look for the Re - sur - rec - tion of the dead, And the

p

life of the world to come. A - men.

VI

The Sermon.

- ¶ *At the end of the Creed one of the Bishops shall be ready in the pulpit, placed against the pillar at the north-east corner of the Theatre, and begin the Sermon, which is to be short, and suitable to the great occasion.*
- ¶ *And whereas the King was uncovered during the singing of the Litany and the beginning of the Communion Service; when the Sermon begins he shall put on his cap of crimson velvet turned up with ermins, and so continue to the end of it.*
- ¶ *On his right hand shall stand the Bishop of Durham, and beyond him, on the same side, the Lords that carry the Swords; on his left hand the Bishop of Bath and Wells, and the Lord Great Chamberlain.*
- ¶ *The two Bishops that support the Queen shall stand on either side of her.*
- ¶ *On the north side of the Altar shall sit the Archbishop in a purple velvet chair; and the other Bishops along the north side of the wall, betwixt him and the pulpit. On the south side, east of the King's chair, nearer to the Altar, shall be the Dean of Westminster, the rest of the Bishops, who bear any part in the Service, and the Prebendaries of Westminster.*

VII

The Oath.

- ¶ *His Majesty having already on Monday, the 6th day of February, 1911, in the presence of the two Houses of Parliament, made and signed the Declaration prescribed, the Archbishop shall, after the Sermon is ended, go to the King, and standing before him, administer the Coronation Oath, first asking the King,*

Sir, is your Majesty willing to take the Oath?

¶ *And the King answering,*

I am willing,

¶ *The Archbishop shall minister these questions; and the King, having a book in his hands, shall answer each question severally as follows:*

Archbishop. Will you solemnly promise and swear to govern the people of this United Kingdom of *Great Britain* and *Ireland*, and the Dominions thereto belonging, according to the Statutes in Parliament agreed on, and the respective Laws and Customs of the same?

King. I solemnly promise so to do.

Archbishop. Will you to your power cause Law and Justice, in Mercy, to be executed in all your judgements?

King. I will.

Archbishop. Will you to the utmost of your power maintain the Laws of God, the true profession of the Gospel, and the Protestant Reformed Religion established by law? And will you maintain and preserve inviolably the settlement of the Church of *England*, and the doctrine, worship, discipline, and government thereof, as by law established in *England*? And will you preserve unto the Bishops and Clergy of *England*, and to the Churches there committed to their charge, all such rights and privileges, as by law do or shall appertain to them, or any of them?

King. All this I promise to do.

¶ *Then the King arising out of his chair, supported as before, and assisted by the Lord Great Chamberlain, the Sword of State being carried before him, shall go to the Altar, and there being uncovered, make his solemn Oath in the sight of all the people, to observe the*
premisses: laying his right hand upon the Holy Gospel
in the great Bible (which was before carried in the
Procession and is now brought from the Altar by the
Archbishop, and tendered to him as he kneels upon the steps), saying
these words:

The Bible to
be brought:

The things which I have here before promised, I will perform, and keep.

So help me God.

And a silver
Standish.

¶ *Then the King shall kiss the Book and sign the Oath.*

VIII

The Anointing.

¶ The King having thus taken his Oath, shall return again to his chair ; and both he and the Queen kneeling at their faldstools, the Archbishop shall begin the hymn, VENI CREATOR SPIRITUS, and the Choir shall sing it out.

Hymn.

VENI CREATOR.

To be sung in Unison.

Ancient Plain-song.

The musical score for the hymn 'VENI CREATOR' is written in 3/2 time. It consists of two systems of music, each with a treble and bass staff. The first system begins with a treble staff containing a series of eighth and sixteenth notes, with a dynamic marking of *p* (piano). The bass staff provides a harmonic accompaniment with longer note values. The second system continues the melody, featuring a crescendo marking (*cres.*) and another *p* marking. The music is characterized by its simplicity and unison nature.

COME, Holy Ghost, our souls inspire,
And lighten with celestial fire.
Thou the anointing Spirit art,
Who dost thy seven-fold gifts impart.

Thy blessed unction from above
Is comfort, life, and fire of love.
Enable with perpetual light
The dulness of our blinded sight :

Anoint and cheer our soilèd face
With the abundance of thy grace :
Keep far our foes, give peace at home ;
Where thou art guide, no ill can come.

Teach us to know the Father, Son,
And thee, of both, to be but One ;
That, through the ages all along,
This may be our endless song :

This musical score is for the hymn 'VENI CREATOR' with lyrics. It is written in 3/2 time and features a treble and bass staff. The melody is marked with *ff* (fortissimo) and includes accents (^) over certain notes. The lyrics are: 'Praise . . . to thy . . . e - ter - nal me - rit,'. The music is simple and unison.

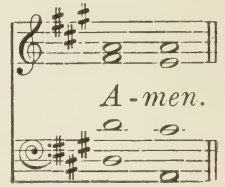
This musical score is for the hymn 'VENI CREATOR' with lyrics. It is written in 3/2 time and features a treble and bass staff. The melody is marked with *dim.* (diminuendo) and *pp* (pianissimo). The lyrics are: 'Fa - ther, Son, .. and Ho - ly Spi - rit. A - men. . .'. The music is simple and unison.

ANON. (Latin, 11th cent.) Tr. BISHOP COSIN.

¶ *This being ended, the Archbishop shall say this prayer :*

O LORD, Holy Father, who by anointing with Oil didst of old make and consecrate kings, priests, and prophets, to teach and govern thy people Israel : Bless and sanctify thy chosen servant **GEORGE**, who by our office and ministry is now to be anointed with this Oil, and consecrated King of this Realm : Strengthen him, O Lord, with the Holy Ghost the Comforter ; confirm and stablish him with thy free and princely Spirit, the Spirit of wisdom and government, the Spirit of counsel and ghostly strength, the Spirit of knowledge and true godliness, and fill him, O Lord, with the Spirit of thy holy fear, now and for ever.

*Here the Archbishop
is to lay his hand
upon the Ampulla.*



¶ *This prayer being ended, the choir shall sing :*

1 Kings i., 39, 40.

ZADOK the priest and Nathan the prophet anointed Solomon king ; and all the people rejoiced and said : God save the king, Long live the king, May the king live for ever. Amen. Hallelujah.

Zadok the Priest.

1 Kings i. 39, 40.

No. 1.—CHORUS—"ZADOK THE PRIEST."

Andante maestoso. ♩ = 72.

HANDEL (d. 1759).

PIANO.

p *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* *

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* *

CHORUS. *A*
1st SOPRANO. *f*

Za - - dok the priest, and

2nd SOPRANO. *f*

Za - - dok the priest, and

1st ALTO. *f*

Za - - dok the priest, and

2nd ALTO. *f*

Za - - dok the priest, and

TENOR. *f*

Za - - dok the priest, and

1st BASS. *f*

Za - - dok the priest, and

2nd BASS. *f*

Za - - dok the priest, and

A *f*

This musical score is for a setting of "The Lord's Prayer" in G major, 4/4 time. It features five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The lyrics are in Latin: "Sol - o - mon King." The vocal parts are arranged in a five-part setting, with each part having its own line of music. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a similar pattern. The score is written on ten staves, with the vocal parts occupying the top five staves and the piano accompaniment on the bottom five staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegretto". The score is for a full choir and piano.

No. 2.

CHORUS.—“AND ALL THE PEOPLE REJOICED.”

Allegro.

SOPRANO. *f* And all the peo - ple re - joic'd, re -

1st ALTO. *f* And all the peo - ple re - joic'd, re -

2nd ALTO. *f* And all the peo - ple re - joic'd, re -

TENOR. *f* And all the peo - ple re - joic'd. . . . re -

BASS. *f* And all the peo - ple re - joic'd, re -

PIANO. *Allegro.*
f ♩ = 132.

- joic'd, re - joic'd, and all the peo - ple re - -

- joic'd, re - joic'd, and all the peo - ple re - -

- joic'd, re - joic'd, and all the peo - ple re - -

- joic'd, re - joic'd, and all the peo - ple re - -

- joic'd, re - joic'd, and all the peo - ple re - -

[illegible][illegible]

re - joic'd, and all the peo - ple re - joic'd, . . .

re - joic'd, and all the peo - ple re - joic'd, . . .

re - joic'd, and all the peo - ple re - joic'd, . . .

re - joic'd, and all the peo - ple re - joic'd, . . .

re - joic'd, and all the peo - ple re - joic'd, . . .

Adagio.

re - joic'd, re - joic'd, and said :

re - joic'd, re - joic'd, and said :

re - joic'd, re - joic'd, and said :

re - joic'd, re - joic'd, and said :

re - joic'd, re - joic'd, and said :

Adagio.

No. 3.

CHORUS.—“GOD SAVE THE KING.”

A tempo ordinario (Allegro moderato).

SOPRANO. *ff* God save the King! Long live the King! God save the King!

1st ALTO. *ff* God save the King! Long live the King! God save the King! May the King live for

2nd ALTO. *ff* God save the King! Long live the King! God save the King! May the King live for

TENOR. *ff* God save the King! Long live the King! God save the King!

1st BASS. *ff* God save the King! Long live the King! God save the King!

2nd BASS. *ff* God save the King! Long live the King! God save the King!

A tempo ordinario (Allegro moderato).

PIANO. *ff*

- 104.

A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A -

ev - er, A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A -

ev - er, A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A -

A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A -

A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A -

A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A -

tr

[illegible]

C

God save the King! Long live the King! A-men,

God save the King! Long live the King! May the King live for ev - er! A-men,

God save the King! Long live the King! May the King live for ev - er! A-men,

God save the King! Long live the King! May the King live for ev - er! A-men,

C

f

God save the King! Long live the King! A-men,

God save the King! Long live the King! A-men,

A-men, Al - le - lu - jah, Al - le - lu - jah, A - men, A - - - - -

A-men, Al - le - lu - jah, Al - le - lu - jah, A - men, A - - - - -

A-men, Al - le - lu - jah, Al - le - lu - jah, A - men, A - - - - -

A-men, Al - le - lu - jah, Al - le - lu - jah, A - men, A - - - - -

A-men, Al - le - lu - jah, Al - le - lu - jah, A - men, A - - - - -

A-men, Al - le - lu - jah, Al - le - lu - jah, A - men. A - - - - -

[illegible][illegible]

D

men, A - - - - - men,

men, A - - - - - men,

men, A - - - - - men,

men, A - - - - - men,

men, A - - - - - men,

men, A - - - - - men,

D

Al - le - lu - jah, Al - le - lu - jah, A - men, A - men, A - men,

Al - le - lu - jah, Al - le - lu - jah, A - men, A - men, A -

Al - le - lu - jah, Al - le - lu - jah, A - men, A - men, A - men,

Al - le - lu - jah, Al - le - lu - jah, A - men, A - men, A - men,

Al - le - lu - jah, Al - le - lu - jah, A - men, A - men, A - men,

Al - le - lu - jah, Al - le - lu - jah, A - men, A - men, A - men,

Amen, A-men, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, A -
 men, A-men, A - - - men, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, A -
 A-men, A-men, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, A -
 A-men, A-men, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, A -
 A-men, A-men, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, A -
 A-men, A-men, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, A -

[illegible]

God save the King! Long live the King! May the King live,

God save the King! Long live the King! May the King live,

God save the King! Long live the King! May the King live,

God save the King! Long live the King! May the King live,

God save the King! Long live the King! May the King live,

God save the King! Long live the King! May the King live,

may the King live for ev - - er, for ev - er, for ev - er! A-men,

may the King live for ev - - er, for ev - - er! A-men,

may the King live for ev - - er, for ev - - er! A-men,

may the King live for ev - - er, for ev - er, for ev - er! A-men,

may the King live for ev - - er, for ev - er, for ev - er! A-men,

may the King live for ev - - er, for ev - er, for ev - er! A-men,

[illegible][illegible]

[illegible]

¶ *In the mean time, the King rising from his devotions, having been disrobed of his crimson robe by the Lord Great Chamberlain, and having taken off his cap of state, shall go before the Altar, supported and attended as before.*

¶ *The King shall sit down in King Edward's Chair (placed in the midst of the area over against the Altar, with a faldstool before it), wherein he is to be anointed. Four Knights of the Garter shall hold over him a rich pall of silk, or cloth of gold: The Dean of Westminster, taking the Ampulla and Spoon from off the Altar, shall hold them ready, pouring some of the holy Oil into the Spoon, and with it the Archbishop shall anoint the King in the form of a cross :*

1. *On the crown of the head, saying,*

Be thy Head anointed with holy Oil, as kings, priests, and prophets were anointed.

2. *On the breast, saying,*

Be thy Breast anointed with holy Oil.

3. *On the palms of both the hands, saying,*

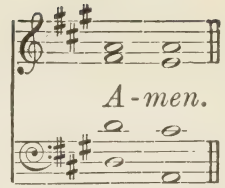
Be thy Hands anointed with holy Oil :

And as Solomon was anointed king by Zadok the priest and Nathan the prophet, so be you anointed, blessed, and consecrated King over this People, whom the Lord your God hath given you to rule and govern, In the Name of the Father, and of the Son, and of the Holy Ghost. Amen.

¶ *Then shall the Dean of Westminster lay the Ampulla and Spoon upon the Altar ; and the King kneeling down at the faldstool, the Archbishop standing shall say this Blessing over him :*

OUR Lord Jesus Christ, the Son of God, who by his Father was anointed with the Oil of gladness above his fellows, by his holy Anointing pour down upon your Head and Heart the blessing of the Holy Ghost, and prosper the works of your Hands : that by the assistance of his heavenly grace you may preserve the people

committed to your charge in wealth, peace, and godliness; and after a long and glorious course of ruling this temporal kingdom wisely, justly, and religiously, you may at last be made partaker of an eternal kingdom, through Jesus Christ our Lord.



¶ *This prayer being ended, the King shall arise and sit down again in King Edward's Chair, while the Knights of the Garter give back the pall to the Lord Chamberlain; whereupon the King again arising, the Dean of Westminster shall put upon his Majesty the Colobium Sindonis and the Supertunica or close pall of cloth of gold, together with a Girdle of the same.*

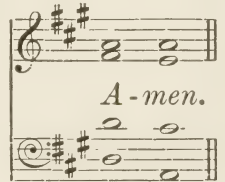
IX

The Presenting of the Spurs and Sword, and the Girding and Oblation of the said Sword.

¶ *The Spurs shall be brought from the Altar by the Dean of Westminster, and delivered to the Lord Great Chamberlain; who, kneeling down, shall touch his Majesty's heels therewith, and send them back to the Altar.*

¶ *Then the Lord, who carries the Sword of State, delivering to the Lord Chamberlain the said Sword (which is thereupon deposited in the traverse in Saint Edward's Chapel) shall receive from the Lord Chamberlain, in lieu thereof, another Sword in a scabbard of purple velvet, provided for the King to be girt withal, which he shall deliver to the Archbishop; and the Archbishop shall lay it on the Altar, saying the following prayer:*

HEAR our prayers, O Lord, we beseech thee, and so direct and support thy servant King GEORGE, who is now to be girt with this Sword, that he may not bear it in vain; but may use it as the minister of God for the terror and punishment of evil-doers, and for the protection and encouragement of those that do well, through Jesus Christ our Lord.



¶ *Then shall the Archbishop take the Sword from off the Altar, and deliver it into the King's right hand, the Archbishop of York and the Bishops of London and Winchester and other Bishops assisting and going along with him; and, the King holding it, the Archbishop shall say:*

RECEIVE this kingly Sword, brought now from the Altar of God, and delivered to you by the hands of us the Bishops and servants of God, though unworthy.

- ¶ *The King standing up, the Sword shall be girt about him by the Lord Great Chamberlain; and then, the King sitting down, the Archbishop shall say :*

WITH this Sword do justice, stop the growth of iniquity, protect the holy Church of God, help and defend widows and orphans, restore the things that are gone to decay, maintain the things that are restored, punish and reform what is amiss, and confirm what is in good order: that doing these things you may be glorious in all virtue; and so faithfully serve our Lord Jesus Christ in this life, that you may reign for ever with him in the life which is to come.

- ¶ *Then the King, rising up, shall ungird his Sword, and, going to the Altar, offer it there in the scabbard, and then return and sit down in King Edward's Chair: and the Peer, who first received the Sword, shall offer the price of it, namely, one hundred shillings, and having thus redeemed it, shall receive it from the Dean of Westminster, from off the Altar, and draw it out of the scabbard, and carry it naked before his Majesty during the rest of the solemnity.*

- ¶ *Then the Bishops who have assisted during the offering shall return to their places.*

X

The Investing with the Armill and Royal Robe, and the Delivery of the Orb.

- ¶ *Then the King arising, the Armill and Robe Royal or Pall of cloth of gold, shall be delivered by the Master of the Robes to the Dean of Westminster, and by him put upon the King, standing; the Lord Great Chamberlain fastening the clasps. Then shall the King sit down, and the Orb with the Cross shall be brought from the Altar by the Dean of Westminster and delivered into the King's hand by the Archbishop, pronouncing this Blessing and exhortation :*

RECEIVE this Imperial Robe, and Orb; and the Lord your God endue you with knowledge and wisdom, with majesty and with power from on high; the Lord embrace you with his mercy on every side; the Lord cloath you with the robe of righteousness, and with the garments of salvation. And when you see this Orb thus set under the Cross, remember that the whole world is subject to the Power and Empire of Christ our Redeemer.

- ¶ *Then shall the King deliver his Orb to the Dean of Westminster, to be by him laid on the Altar.*

XI

The Investiture *per Annulum et Baculum.*

¶ *Then the Keeper of the Jewel House shall deliver to the Archbishop the King's Ring, in which a table jewel is enchased; the Archbishop shall put it on the fourth finger of his Majesty's right hand, and say :*

RECEIVE this Ring, the ensign of kingly dignity, and of defence of the Catholic Faith; and as you are this day solemnly invested in the government of this earthly kingdom, so may you be sealed with that Spirit of promise, which is the earnest of an heavenly inheritance, and reign with him who is the blessed and only Potentate, to whom be glory for ever and ever. Amen.

¶ *Then shall the Dean of Westminster bring the Sceptre with the Cross and the Sceptre with the Dove to the Archbishop.*

¶ *The Glove, presented by the Lord of the Manor of Worksop, being put on, the Archbishop shall deliver the Sceptre with the Cross into the King's right hand, saying,*

RECEIVE the Royal Sceptre, the ensign of kingly power and justice.

¶ *And then shall he deliver the Sceptre with the Dove into the King's left hand, and say :*

RECEIVE the Rod of equity and mercy: and God, from whom all holy desires, all good counsels, and all just works do proceed, direct and assist you in the administration and exercise of all those powers which he hath given you. Be so merciful that you be not too remiss; so execute justice that you forget not mercy. Punish the wicked, protect and cherish the just, and lead your people in the way wherein they should go.

¶ *The Lord of the Manor of Worksop may support his Majesty's right arm.*

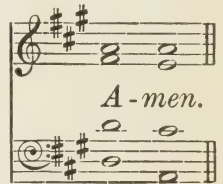
XII

The Putting on of the Crown.

S. Edward's
Crown.

¶ *The Archbishop, standing before the Altar, shall take the Crown into his hands, and laying it again before him upon the Altar, he shall say :*

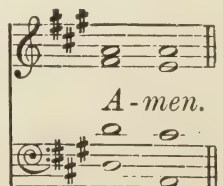
O GOD, the crown of the faithful: Bless we beseech thee and sanctify this thy servant **GEORGE** our King: and as thou dost this
Here the King must be put in mind to bow his head. day set a Crown of pure gold upon his head, so enrich his royal heart with thine abundant grace, and crown him with all princely virtues, through the King eternal Jesus Christ our Lord.



¶ *Then the King sitting down in King Edward's Chair, the Archbishop, assisted with other Bishops, shall come from the Altar: the Dean of Westminster shall bring the Crown, and the Archbishop taking it of him shall reverently put it upon the King's head. At the sight whereof the people, with loud and repeated shouts, shall cry, GOD SAVE THE KING; the Peers and the Kings of Arms shall put on their coronets; and the trumpets shall sound, and by a signal given, the great guns at the Tower shall be shot off.*

¶ *The acclamation ceasing, the Archbishop shall go on, and say :*

GOD crown you with a crown of glory and righteousness, that by the ministry of this our benediction, having a right faith and manifold fruit of good works, you may obtain the crown of an everlasting kingdom by the gift of him whose kingdom endureth for ever.



¶ Then shall the choir sing:

Confortare.

Sir WALTER PARRATT.

SCPRANO. *Maestoso.* *ff* *tranquillo.*
Be strong and play the man : keep the com -

ALTO. *ff* *tranquillo.*
Be strong and play the man : keep the com -

TENOR. *ff* *tranquillo.*
Be strong and play the man : keep the com -

BASS. *ff* *tranquillo.*
Be strong and play the man : keep the com -

Maestoso.
Trumpets.

ff *Horns.*

Tromb. Ped.

- mand - ments of the Lord, of the Lord thy God, and walk in His ways, and

- mand-ments of the Lord, of the Lord thy God, and walk in His ways, and

- mandments of the Lord, of the Lord thy God, and walk in His ways, and

- mand-ments of the Lord, of the Lord thy God, and walk in His ways, and

walk in His ways. Be strong and play the man. . . .

walk in His ways. Be strong and play the man. . . .

walk in His ways. Be strong and play the man. . . .

walk in His ways. Be strong and play the man. . . .

cres. al fine.

XIII

The Presenting of the Holy Bible.

¶ *Then shall the Dean of Westminster take the Holy Bible from off the Altar, and deliver it to the Archbishop, who shall present it to the King, first saying these words to him :*

OUR gracious King; we present you with this Book, the most valuable thing that this world affords. Here is wisdom ; this is the royal Law ; these are the lively Oracles of God.

¶ *Then shall the King deliver back the Bible to the Archbishop, who shall give it to the Dean of Westminster, to be reverently placed again upon the holy Altar ; and the Archbishop of York and the Bishops shall return to their places.*

XIV

The Benediction.

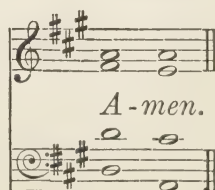
¶ *And now the King having been thus anointed and crowned, and having received all the ensigns of royalty, the Archbishop shall solemnly bless him: and the Archbishop of York and all the Bishops, with the rest of the Peers, shall follow every part of the Benediction with a loud and hearty Amen.*

THE Lord bless you and keep you: and as he hath made you King over his people, so may he prosper you in this world, and make you partake of his eternal felicity in the world to come. *Amen.*

The Lord give you a fruitful Country and healthful seasons; victorious fleets and armies, and a quiet Empire; a faithful Senate, wise and upright counsellors and magistrates, a loyal nobility, and a dutiful gentry; a pious and learned and useful clergy; an honest, peaceable, and obedient commonalty. *Amen.*

¶ *Then shall the Archbishop turn to the people, and say:*

AND the same Lord God Almighty grant, that the Clergy and Nobles assembled here for this great and solemn service, and together with them all the people of the land, fearing God, and honouring the King, may by the merciful superintendency of the divine Providence, and the vigilant care of our gracious Sovereign, continually enjoy peace, plenty, and prosperity; through Jesus Christ our Lord, to whom, with the eternal Father, and God the Holy Ghost, be glory in the Church, world without end.

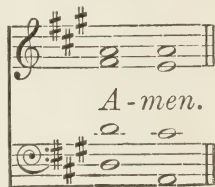


XV

The Inthronization.

¶ *Then shall the King go to his Throne, and be lifted up into it by the Archbishops and Bishops, and other Peers of the Kingdom; and being Inthronized, or placed therein, all the Great Officers, those that bear the Swords and the Sceptres, and the Nobles who carried the other Regalia, shall stand round about the steps of the Throne; and the Archbishop standing before the King, shall say :*

STAND firm, and hold fast from henceforth the seat and state of royal and imperial dignity, which is this day delivered unto you, in the Name and by the authority of Almighty God, and by the hands of us the Bishops and servants of God, though unworthy : And as you see us to approach nearer to God's Altar, so vouchsafe the more graciously to continue to us your royal favour and protection. And the Lord God Almighty, whose ministers we are, and the stewards of his mysteries, establish your Throne in righteousness, that it may stand fast for evermore, like as the sun before him, and as the faithful witness in heaven.



XVI

The Homage.

¶ *The Exhortation being ended, all the Princes and Peers then present shall do their Homage publicly and solemnly unto the King.*

¶ *The Archbishop first shall kneel down before his Majesty's knees, and the rest of the Bishops shall kneel in their places : and they shall do their Homage together, for the shortening of the ceremony, the Archbishop saying :*

I Randall Archbishop of Canterbury [and so every one of the rest, I N. Bishop of N., repeating the rest audibly after the Archbishop] will be faithful and true, and faith and truth will bear unto you our Sovereign Lord, and your heirs Kings of the United Kingdom of Great Britain and Ireland, and of the British Dominions beyond the Seas, Defenders of the Faith, and Emperors of India. And I will do, and truly acknowledge, the service of the lands which I claim to hold of you, as in right of the Church. So help me God.

¶ *Then shall the Archbishop kiss the King's left cheek.*

¶ *Then the Prince of Wales, taking off his Coronet, shall kneel down before his Majesty's knees, the rest of the Princes of the Blood Royal, being Peers of the Realm, kneeling in their places, taking off their Coronets, and pronouncing the words of Homage after him, the Prince of Wales saying :*

I N. Prince, or Duke, &c., of N. do become your liege man of life and limb, and of earthly worship ; and faith and truth I will bear unto you, to live and die, against all manner of folks. So help me God.

¶ *Then shall the Princes of the Blood Royal, being Peers of the Realm, arising severally touch the Crown on his Majesty's head and kiss his Majesty's left cheek. After which the other Peers of the Realm, who are then in their seats, shall kneel down, put off their Coronets, and do their Homage, the Dukes first by themselves, and so the Marquesses, the Earls, the Viscounts, and the Barons, severally in their places, the first of each Order kneeling before his Majesty, and the others of his Order who are near his Majesty also kneeling in their places, and all of his Order saying after him*

I N. Duke, or Earl, &c., of N. do become your liege man of life and limb, and of earthly worship ; and faith and truth I will bear unto you, to live and die, against all manner of folks. So help me God.

¶ *The Peers having done their Homage, the first of each Order, putting off his Coronet, shall singly ascend the throne, and stretching forth his hand, touch the Crown on his Majesty's head, as promising by that ceremony for himself and his Order to be ever ready to support it with all their power ; and then shall he kiss the King's cheek.*

¶ *While the Princes and Peers are thus doing their Homage, the King, if he thinks good, shall deliver his Sceptre with the Cross and the Sceptre or Rod with the Dove, to some one near to the Blood Royal, or to the Lords that carried them in the procession, or to any other that he pleaseth to assign, to hold them by him.*

¶ *And the Bishops that support the King in the procession may also ease him, by supporting the Crown, as there shall be occasion.*

¶ At the same time the choir shall sing this anthem :

PSALM xxxiii. 1, 12—16, 18—22.

The Homage Anthem

(REJOICE IN THE LORD, O YE RIGHTEOUS)

COMPOSED BY

SIR FREDERICK BRIDGE, M.V.O.; M.A.; MUS. D.

Allegro con spirito.

SOPRANO. *ff* * Re - joice in the

ALTO. *ff* Re - joice in the

TENOR. *ff* Re - joice in the

BASS. *ff* Re - joice in the

Allegro con spirito. ♩ = 116. Trumpets.

Trombones.

unaccompanied.

Tymp.

Lord, O ye right - eous, it be - com - eth

Lord, O ye right - eous, it be - com - eth

Lord, O ye right - eous, it be - com - eth

Lord, O ye right - eous, it be - com - eth

Lord, O ye right - eous, it be - com - eth

* The opening Choral phrase is founded upon Luther's Chorale, "Ein' feste Burg ist unser Gott," which is used in its entirety to conclude this Anthem. This Chorale is sung on the morning of the day of the Coronation by the Choir of Westminster Abbey in the Procession of the Regalia.

well . . the just to be thank - - ful.

well the just to be thank - - ful.

well the just to be thank - - ful.

well the just to be thank - - ful.

A *Allegretto grazioso.* **AA*** *legato.*

Bless - ed is the na - tion whose God is the

Bless - ed is the na - tion whose God is the

A *Allegretto grazioso. ♩ = 66.* **AA***

Lord, bless - ed is the na - tion whose God . . is the Lord, whose

Bless - ed is the na - tion, the na - tion . . . whose God is the

Lord, bless - ed is the na - tion, the na - tion . . . whose God . . .

Bless - ed is the na - tion whose God . . is the Lord, whose

* If necessary the Anthem may be shortened by omitting the bars between letters AA and C.

REJOICE IN THE LORD, O YE RIGHTEOUS.

God is the Lord, and the peo - ple whom He hath cho - sen, the peo - ple whom He hath
 Lord, and the peo - ple whom He hath cho - sen, the peo - ple whom He hath
 is the Lord, and the peo - ple whom He hath cho - sen, the peo - ple whom He hath
 God is the Lord, and the peo - ple whom He hath cho - sen

cres. *p* *cres.* *p* *cres.* *p* *cres.*

cho - sen for His own in - her - it - ance, bless - ed the na - tion . .
 cho - sen for His own in - her - it - ance, bless - ed is the na - tion whose
 cho - sen for His own in - her - it - ance, bless - ed is the na - tion whose
 for His own in - her - it - ance, bless - ed the na - tion whose

B *p* *p* *p* *B* *p*

. whose God is the Lord, . . whose God is the Lord, . . the na - tion and
 God is the Lord, . . whose God is the Lord, the na - tion and
 God is the Lord, . . whose God . . is the Lord, the na - tion and
 God is the Lord, whose God is the Lord, the na - tion and

cres. *f* *cres.* *f* *cres.* *f* *cres.* *f*

peo - ple whose God is the Lord, the na - tion and peo - ple whose

peo - ple whose God is the Lord, the na - tion and peo - ple whose

peo - ple whose God is the Lord, the na - tion and peo - ple whose

peo - ple whose God is the Lord, the na - tion and peo - ple whose

Allargando. God is the Lord, *a tempo.* bless - ed is the na - tion whose God is the Lord, and bless - ed

God is the Lord, *a tempo.* bless - ed is the na - tion whose God .. is the

God is the Lord, and bless - ed

Allargando. *a tempo.*

cres. Lord, and the peo - ple whom He .. hath cho - sen . . . for His own in -

cres. are the peo - ple whom He hath cho - sen . . . for His own in -

cres. Lord, and the peo - ple whom He .. hath cho - sen . . . for His own in -

cres. are the .. peo - ple whom He hath cho - sen for His own in -

REJOICE IN THE LORD, O YE RIGHTEOUS.

mf

her - it - ance, . . . for His own in - her - it - ance. . . . The

her - it - ance, . . . for His own in - her - it - ance. . . .

her - it - ance, . . . for His own in - her - it - ance. . . .

her - it - ance, . . . for His own in - her - it - ance. . . . *Harp.*

unaccompanied.

p *pp* *Org. Sw. Reed 8 ft.*

Un poco animato.

Lord look - eth from heaven; . . . He be - hold-eth all the sons of

Un poco animato. ♩ = 88.

senza Ped.

men,

He con -

He con -

from the hab - it - a - tion of His dwell - ing . . . He con -

from the hab - it - a - tion of His dwell - ing . . . He con -

Ped.

f sid - er-eth all the in - hab - it - ants of the earth. He

f sid - er-eth all the in - hab - it - ants of the earth. He

f sid - er-eth all the in - hab - it - ants of the earth.

f sid - er-eth all the in - hab - it - ants of the earth.

f Sw. *p*

fash - ion-eth their hearts a - like, He con - sid - er - eth all their

fash - ion-eth their hearts a - like, He con - sid - er - eth all their

Vivace. *E* *ff* works. There is no king . . that can be sa - ved by the

ff works. There is no king . . that can be sa - ved by the

ff There is no king . . that can be sa - ved by the

Vivace. *E* *ff* There is no king . . that can be sa - ved by the

Gt. *ff* Brass.

REJOICE IN THE LORD, O YE RIGHTEOUS.

mul - ti - tude . . of an host: a might - y man . .

mul - ti - tude . . of an host: a might - y man . .

mul - ti - tude . . of an host: a might - y man . .

mul - ti - tude . . of an host: a might - y man . .

Brass.

senza Ped.

... is not de - liv - 'red, not de - liv - 'red by much strength.

... is not de - liv - 'red, not de - liv - 'red by much strength.

... is not de - liv - 'red, not de - liv - 'red by much strength.

... is not de - liv - 'red, not de - liv - 'red by much strength.

sf

Ped.

marcato. Solo. *Andante con molto espress.*

Be - hold, the eye of the Lord is up -

Be - hold,

Be - hold,

Be - hold,

Be - hold,

Andante con molto espress. ♩ = 80.

Harp.

p Sw. 8 ft. Reeds.

senza Ped.

* Upon the Organ this may be played upon a soft 8 ft. Lieblich.

on them that fear Him, up - on them that hope in His mer -

CHORUS.

cy, The eye of the Lord is up - on them that fear Him,
 The eye of the Lord is up - on them that fear Him,
 The eye of the Lord is up - on them that fear Him,
 The eye of the Lord is up - on them that fear Him,

unaccompanied.

SOLO.

up - on them that hope in His mer - cy. To de - liv - er their
 up - on them that hope in His mer - cy.
 up - on them that hope in His mer - cy.
 up - on them that hope in His mer - cy.

Org., Sw.
senza Ped.

musical score for the first system of the hymn. It features a vocal line and three piano accompaniment staves. The vocal line begins with the lyrics "soul from death, . . . and to feed them, and to feed them." The piano accompaniment includes a harp part, indicated by the "Harp." label, and a soft 16-measure section, indicated by the "soft 16." label.

soul from death, . . . and to feed them, and to feed them.

Harp.

soft 16.

musical score for the second system of the hymn. It features a vocal line and three piano accompaniment staves. The vocal line begins with the lyrics "... in the time of dearth, . . . in the time of dearth. . .". The piano accompaniment includes a harp part, indicated by the "Harp." label, and a soft 16-measure section, indicated by the "soft 16." label. The tempo is marked "allargando." and the dynamics are "pp" (pianissimo). The chorus is marked "CHORUS. rall." (rallentando).

allargando.

pp *CHORUS. rall.*

. . . in the time of dearth, . . . in the time of dearth. . .

pp *rall.*

in the time of dearth. . .

pp *rall.*

in the time of dearth. . .

pp *rall.*

in the time of dearth. . .

Harp. *pp* *rall.*

REJOICE IN THE LORD, O YE RIGHTEOUS.

71

Maestoso.

CHORALE.

ff *^* *^* *^*

Our soul hath pa-tient - ly tar-ried for the Lord:

Our soul hath pa-tient - ly ; tar-ried for the Lord:

Our soul hath pa-tient - ly tar-ried for the Lord:

Our soul hath pa-tient - ly tar-ried for the Lord:

Maestoso. $\text{♩} = 72.$

Trumpets.

ff *Wood Wind, Strings and Org.*

Trombones.

Tymp.

for He . . is our . . help and our shield.

for He . . is our . . help and our shield.

for He . . is our . . help and our shield.

for He . . is our . . help and our shield.

L.H.

Our heart shall re - joice in Him,

Our heart shall re - joice in Him,

Our heart shall re - joice in Him,

Our heart shall re - joice in Him,

Our heart shall re - joice in Him,

REJOICE IN THE LORD, O YE RIGHTEOUS.

I

mf we have hoped in His Ho - ly Name. . . Let Thy

mf we have hoped in His Ho - ly Name. . . Let Thy

mf we have hoped in His Ho - ly Name. . . Let Thy

mf we have hoped in His Ho - ly Name. . . Let Thy

I

mf

p mer - ci - ful kind - ness, O Lord, . . . Thy kind - ness

p mer - ci - ful kind - ness, O Lord, . . . Thy kind - ness

p mer - ci - ful kind - ness, O Lord, . . . Thy kind - ness

p mer - ci - ful kind - ness, O Lord, . . . Thy kind - ness

p mer - ci - ful kind - ness, O Lord, . . . Thy kind - ness

p

ff molto rall. e marcato.

be up - on us, . . . as we do put our . .

ff molto rall.

be up - on us, . . . as we do put our . .

ff molto rall. e marcato.

be up - on us, . . . as we do put our . .

ff molto rall.

be up - on us, . . . as we do put our . .

ff molto rall. e marcato.

a little slower.

trust in Thee. A

a little slower.

trust in Thee. A

a little slower.

trust in Thee. A

a little slower.

trust in Thee. A

a little slower.

p unaccompanied.

mf *f* *ff rall. molto.*

men, A men, A men.

mf *f* *ff rall. molto.*

men, A men, A men.

mf *f* *ff rall. molto.*

men, A men, A men.

mf *f* *ff rall. molto.*

men, A men, A men.

mf *f* *rall.*

Org. and Tymp.

¶ *When the Homage is ended, the drums shall beat, and the trumpets sound, and all the people shout, crying out :*

God save King GEORGE.
Long live King GEORGE.
May the King live for ever.

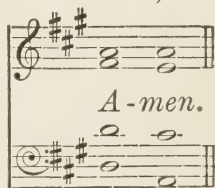
¶ *The solemnity of the King's Coronation being thus ended, the Archbishop shall leave the King in his Throne and go to the Altar.*

XVII

The Queen's Coronation.

¶ *The Queen shall arise and go to the steps of the Altar, supported by two Bishops, and there kneel down, whilst the Archbishop saith the following prayer :*

ALMIGHTY God, the fountain of all goodness : Give ear, we beseech thee, to our prayers, and multiply thy blessings upon this thy servant MARY, whom in thy Name, with all humble devotion, we consecrate our Queen ; defend her evermore from all dangers, ghostly and bodily ; make her a great example of virtue and piety, and a blessing to this kingdom ; through Jesus Christ our Lord, who liveth and reigneth with thee, O Father, in the unity of the Holy Spirit, world without end.



¶ *This prayer being ended, the Queen shall arise and come to the place of her anointing : which is to be at a faldstool set for that purpose before the Altar, between the steps and King Edward's Chair. There shall she kneel down, and four Peeresses, appointed for that service, holding a rich pall of cloth of gold over her, the Archbishop shall pour the holy Oil upon the crown of her head, saying these words :*

IN the Name of the Father, and of the Son, and of the Holy Ghost ; Let the anointing with this Oil increase your honour, and the grace of God's Holy Spirit establish you, for ever and ever. Amen.

¶ *Then shall the Archbishop receive from the Keeper of the Jewel House the Queen's Ring, and put it upon the fourth finger of her right hand, saying :*

RECEIVE this Ring, the seal of a sincere faith ; and God, to whom belongeth all power and dignity, prosper you in this your honour, and grant you therein long to continue, fearing him always, and always doing such things as shall please him, through Jesus Christ our Lord. Amen.

¶ *Then the Archbishop shall take the Crown from off the Altar into his hands, and reverently set it upon the Queen's head, saying :*

RECEIVE the Crown of glory, honour, and joy : And God, the crown of the faithful, who by our Episcopal hands (though unworthy) doth this day set a crown of pure gold upon your head, enrich your royal heart with his abundant grace, and crown you with all princely virtues in this life, and with everlasting gladness in the life that is to come, through Jesus Christ our Lord. Amen.

¶ *The Queen being crowned all the Peeresses shall put on their coronets.*

¶ *Then shall the Archbishop put the Sceptre into the Queen's right hand, and the Ivory Rod with the Dove into her left hand ; and say this prayer :*

O LORD, the giver of all perfection : Grant unto this thy servant MARY our Queen, that by the powerful and mild influence of her piety and virtue, she may adorn the high dignity which she hath obtained, through Jesus Christ our Lord. Amen.

¶ *The Queen being thus anointed, and crowned, and having received all her ornaments, shall arise and go from the Altar, supported by her two Bishops, and so up to the Theatre. And as she passeth by the King on his throne, she shall bow herself reverently to his Majesty, and then be conducted to her own throne, and without any further ceremony take her place in it.*

XVIII

The Communion.

¶ Then shall the organ play and the choir sing the Offertory.

hearken Thou.

Psalm v. 2.

EDWARD ELGAR, Op. 64.

Molto Lento ed espressivo.

SOPRANO. *A a tempo.* *p*

ALTO. *p*

TENOR. *p*

BASS. *p*

ORGAN ARRANGT. *Molto Lento ed espressivo.* *pp* *espress. 3* *rit.* *pp a tempo.* *Cl.* *vl.* *A.*

Ped.

heark - en Thou un - to the voice of my call - ing, my King, and my

heark - en Thou un - to the voice of my call - ing, my King, and my

heark - en Thou un - to the voice of my call - ing, my King, and my

heark - en Thou un - to the voice of my call - ing, my King, and my

ppp ten. p mf

B *p* *rit.* *a tempo.* *p* **C**

God: for un - to Thee will I make my prayer. O

God: for un-to Thee will I make my prayer. O

God: for un - to Thee will I make my prayer. O

God: for un - to Thee will I make my prayer. O

B *p* *rit.* *a tempo.* *p* **C**

God: for un - to Thee will I make my prayer. O

espress. *rit. mf* *pp a tempo.*

Ped.

espress. *ten.* *p* *cres.* *mf*

heark - en Thou un - to the voice of my call - ing, my

espress. *ten.* *p* *cres.* *mf*

heark - en Thou un - to the voice of my call - ing, my

espress. *ten.* *p* *cres.* *mf*

heark - en Thou un - to the voice of my call - ing, my

espress. *ten.* *p* *cres.* *mf*

heark - en Thou un - to the voice of my call - ing, my

ten. *ppp* *p* *cres.* *mf*

Ped.

King, and my God, my King, and my God: for

King, and my God, my King, and my God: for

King, and my God, my King, and my God: for

King, and my God, my King, and my God: for

dim. *p* *solenne. dim.* *espress.* *3* *Ped.*

Detailed description: This system contains four vocal staves and a grand piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. They sing the phrase 'King, and my God, my King, and my God: for'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *dim.*, *p*, *solenne. dim.*, *espress.*, and *Ped.*. A key signature change to D major is indicated by a 'D' above the staff.

un - to Thee will I make my prayer. . .

un - to Thee will I make my prayer. . .

un - to Thee will I make my prayer. . .

un - to Thee will I make my prayer. . .

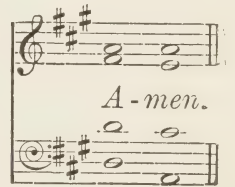
molto rit. *ppp* *lunga*

Detailed description: This system contains four vocal staves and a grand piano accompaniment. The vocal parts continue with the phrase 'un - to Thee will I make my prayer. . .'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *molto rit.* and *ppp*. A *lunga* (long) marking is present at the end of the piano part.

¶ *In the mean while the King and Queen shall deliver their Sceptres to the Lords who had previously borne them, and descend from their thrones, supported and attended as before; and go to the steps of the Altar, where, taking off their Crowns, which they shall deliver to the Lord Great Chamberlain and other appointed Officer to hold, they shall kneel down.*

¶ *And first the King shall offer Bread and Wine for the Communion, which being brought out of Saint Edward's Chapel, and delivered into his hands (the Bread upon the Paten by the Bishop that read the Epistle, and the Wine in the Chalice by the Bishop that read the Gospel), shall by the Archbishop be received from the King, and reverently placed upon the Altar, and decently covered with a fair linen cloth, the Archbishop first saying this prayer :*

BLESS, O Lord, we beseech thee, these thy gifts, and sanctify them unto this holy use, that by them we may be made partakers of the Body and Blood of thine only-begotten Son Jesus Christ, and fed unto everlasting life of soul and body: And that thy servant King GEORGE may be enabled to the discharge of his weighty office, whereunto of thy great goodness thou hast called and appointed him. Grant this, O Lord, for Jesus Christ's sake, our only Mediator and Advocate.



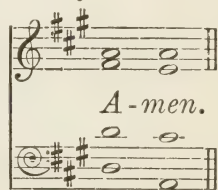
¶ *Then the King kneeling, as before, shall make his Oblation, offering a Pall or Altar-cloth delivered by the Officer of the Great Wardrobe to the Lord Great Chamberlain, and by him, kneeling, to his Majesty, and an Ingot or Wedge of Gold of a pound weight, which the Treasurer of the Household shall deliver to the Lord Great Chamberlain, and he to his Majesty; And the Archbishop coming to him, shall receive and place them upon the Altar.*

¶ *The Queen also at the same time shall make her Oblation of a Pall or Altar-cloth, and a Mark weight of Gold, in like manner as the King.*

¶ *Then shall the King and Queen return to their chairs, and kneel down at their faldstools, and the Archbishop shall say :*

Let us pray for the whole state of Christ's Church militant here in earth.

ALMIGHTY and everliving God, who by thy holy Apostle hast taught us to make prayers and supplications, and to give thanks, for all men: We humbly beseech thee most mercifully to accept these oblations; and to receive these our prayers, which we offer unto thy Divine Majesty; beseeching thee to inspire continually the universal Church with the spirit of truth, unity, and concord: And grant, that all they that do confess thy holy Name may agree in the truth of thy holy Word, and live in unity, and godly love. We beseech thee also to save and defend all Christian Kings, Princes, and Governors; and specially thy servant GEORGE our King; that under him we may be godly and quietly governed: And grant unto his whole Council, and to all that are put in authority under him, that they may truly and indifferently minister justice, to the punishment of wickedness and vice, and to the maintenance of thy true religion, and virtue. Give grace, O heavenly Father, to all Bishops and Curates, that they may both by their life and doctrine set forth thy true and lively Word, and rightly and duly administer thy holy Sacraments: And to all thy people give thy heavenly grace; and specially to this congregation here present; that, with meek heart and due reverence, they may hear and receive thy holy Word; truly serving thee in holiness and righteousness all the days of their life. And we most humbly beseech thee of thy goodness, O Lord, to comfort and succour all them, who in this transitory life are in trouble, sorrow, need, sickness, or any other adversity. And we also bless thy holy Name for all thy servants departed this life in thy faith and fear; beseeching thee to give us grace so to follow their good examples, that with them we may be partakers of thy heavenly kingdom: Grant this, O Father, for Jesus Christ's sake, our only Mediator and Advocate.



¶ *The Exhortation.*

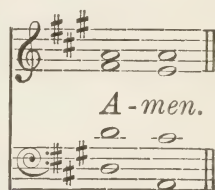
YE that do truly and earnestly repent you of your sins, and are in love and charity with your neighbours, and intend to lead a new life, following the commandments of God, and walking from henceforth in his holy ways: Draw near with faith, and take this holy Sacrament to your comfort; and make your humble confession to Almighty God, meekly kneeling upon your knees.

¶ *The general Confession.*

ALMIGHTY God, Father of our Lord Jesus Christ, Maker of all things, Judge of all men: We acknowledge and bewail our manifold sins and wickedness, Which we from time to time most grievously have committed, By thought, word, and deed, Against thy Divine Majesty, Provoking most justly thy wrath and indignation against us. We do earnestly repent, And are heartily sorry for these our misdoings; The remembrance of them is grievous unto us; The burden of them is intolerable. Have mercy upon us, Have mercy upon us, most merciful Father; For thy Son our Lord Jesus Christ's sake, Forgive us all that is past; And grant that we may ever hereafter Serve and please thee In newness of life, To the honour and glory of thy Name; Through Jesus Christ our Lord. Amen.

¶ *The Absolution.*

ALMIGHTY God, our heavenly Father, who of his great mercy hath promised forgiveness of sins to all them that with hearty repentance and true faith turn unto him; Have mercy upon you; pardon and deliver you from all your sins; confirm and strengthen you in all goodness; and bring you to everlasting life; through Jesus Christ our Lord.

¶ *After which shall be said*

Hear what comfortable words our Saviour Christ saith unto all that truly turn to him.

COME unto me all that travail and are heavy laden, and I will refresh you.

So God loved the world, that he gave his only-begotten Son, to the end that all that believe in him should not perish, but have everlasting life.

Hear also what Saint Paul saith.

This is a true saying, and worthy of all men to be received, that Christ Jesus came into the world to save sinners.

Hear also what Saint John saith.

If any man sin, we have an Advocate with the Father, Jesus Christ the righteous; and he is the propitiation for our sins.

¶ *After which the Archbishop shall proceed, saying,*

Lift up your hearts.

Answer.

pp

We lift . . . them up un - to the Lord.

pp

This musical score is for a two-part setting of the response. It is written in G major (one sharp) and 4/4 time. The top staff is for the soprano part, and the bottom staff is for the bass part. Both parts begin with a piano (*pp*) dynamic. The melody is simple and homophonic, with the lyrics 'We lift . . . them up un - to the Lord.' written below the notes.

Archbishop. Let us give thanks unto our Lord God.

Answer.

pp

It is meet and right so . . . to do . . .

pp

This musical score is for a two-part setting of the response. It is written in G major (one sharp) and 4/4 time. The top staff is for the soprano part, and the bottom staff is for the bass part. Both parts begin with a piano (*pp*) dynamic. The melody is simple and homophonic, with the lyrics 'It is meet and right so . . . to do . . .' written below the notes.

¶ *Then shall the Archbishop turn to the Lord's Table, and say :*

IT is very meet, right, and our bounden duty, that we should at all times, and in all places, give thanks unto thee, O Lord, Holy Father, Almighty, Everlasting God: who by thy providence dost govern all things both in heaven and in earth, and hast shewn mercy this day to these thine anointed servants, our King and our Queen, and hast given them to us thy people that under them we may lead a quiet and peaceable life in all godliness and honesty.

Therefore with Angels and Archangels, and with all the company of heaven, we laud and magnify thy glorious Name; evermore praising thee, and saying:

Sanctus.

WALTER G. ALCOCK, Mus. D.

Andante religioso.

SOPRANO. *pp* Ho - - - ly, . .

ALTO. *pp* Ho - - - ly, . .

TENOR. *pp* Ho - - - ly, . .

BASS. *pp* Ho - - - ly, . .

Andante religioso. ♩ = 84.

pp

pp Ho - - - ly, . .

pp Ho - - - ly, . .

pp Ho - - - ly, . .

pp Ho - - - ly, . .

pp *cres.*

Ho - - - - ly, Lord

Ho - - - - ly, Lord

Ho - - - - ly, Lord

Ho - - - - ly, Lord

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are 'Ho - - - - ly, Lord'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, both marked with a piano (*p*) dynamic.

God . . of hosts, Lord

God of hosts,

God . . of hosts,

God of hosts, Lord God of hosts, . . .

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are 'God . . of hosts, Lord'. The piano accompaniment includes a melodic line in the right hand and a harmonic line in the left hand, both marked with a piano (*p*) dynamic. An asterisk (*) is placed above the final note of the first vocal staff.

* When the Solo is sung by half the Sopranos, the division will commence at this note.

SANCTUS.

85

SOPRANO SOLO (OR HALF THE SOPRANOS).

mf Heaven . . . and earth, heaven and earth . . .

p God . . . of hosts, heaven . . . and earth . . .

p heaven . . . and earth are full of Thy

p heaven and earth are full of Thy glo - - -

p heaven and earth, heaven and earth . . are

Allargando. *p* *cres.* are . . . full . . of Thy glo - - - ry: *ff*

p *cres.* are . . full . . of Thy glo - - - ry: *ff*

p *cres.* glo - ry, are full . . of Thy glo - - - ry: *ff*

Allargando. *p* *cres.* - ry, are full . . of Thy glo - - - ry: *ff*

p *cres.* full, are full . . of Thy glo - - - ry: *ff*

Allargando. *p* *cres.* *Brass.* *ff* *marcato.*

a tempo. *pp* *ff* *Allargando.*

Glo - - - - - ry be to Thee, . . O Lord most

a tempo. *pp* *ff*

Glo - - - - - ry, glo - ry be to Thee, . . O Lord most

a tempo. *pp* *ff* *Allargando.*

Glo - - - - - ry be to Thee, . . O Lord most

a tempo. *pp* *ff*

Glo - - - - - ry be to Thee, . . O Lord most

ff *a tempo.* *pp* *ff* *Allargando.*

rall. *lento.* *pp*

High. A - - - - - men.

rall. *lento.* *pp*

High. A - - - - - men.

rall. *lento.* *pp*

High. A - - - - - men.

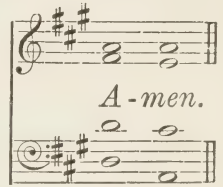
rall. *lento.* *pp*

High. A - - - - - men.

rall. *pp* *lento.*

¶ *The Prayer of Humble Access.*

WE do not presume to come to this thy Table, O merciful Lord, trusting in our own righteousness, but in thy manifold and great mercies. We are not worthy so much as to gather up the crumbs under thy Table. But thou art the same Lord, whose property is always to have mercy: Grant us therefore, gracious Lord, so to eat the flesh of thy dear Son Jesus Christ, and to drink his blood, that our sinful bodies may be made clean by his body, and our souls washed through his most precious blood, and that we may evermore dwell in him, and he in us.



¶ *The Prayer of Consecration.*

ALMIGHTY God, our heavenly Father, who of thy tender mercy didst give thine only Son Jesus Christ to suffer death upon the Cross for our redemption; who made there (by his one oblation of himself once offered) a full, perfect, and sufficient sacrifice, oblation, and satisfaction for the sins of the whole world; and did institute, and in his holy Gospel command us to continue, a perpetual memory of that his precious death, until his coming again: Hear us, O merciful Father, we most humbly beseech thee; and grant that we receiving these thy creatures of bread and wine, according to thy Son our Saviour Jesus Christ's holy institution, in remembrance

a Here the Archbishop is to take the Paten into his hands:

b And here to break the Bread:

c And here to lay his hand upon the Bread.

d Here he is to take the Cup into his hand:

of his death and passion, may be partakers of his most blessed Body and Blood: who, in the same night that he was betrayed, *a* took Bread; and, when he had given thanks, *b* he brake it, and gave it to his disciples, saying, Take, eat; *c* this is my Body which is given for you: Do this in remembrance of me. Likewise after supper *d* he took the Cup; and, when he had given thanks, he gave

*And here to lay
his hand upon the
Cup.*

it to them, saying, Drink ye all of this; for ^e this is my Blood of the New Testament, which is shed for you and for many for the remission of sins: Do this, as oft as ye shall drink it, in remembrance of me.

J. STAINER.

¶ When the Archbishops, and Dean of Westminster, with the Bishops Assistants (namely, the Preacher and those who have read the Litany, the Epistle and the Gospel), have communicated in both kinds, the King and Queen shall advance to the steps of the Altar and kneel down, and the Archbishop shall administer the Bread, and the Dean of Westminster the Cup, to them.

¶ At the delivery of the Bread shall be said :

THE Body of our Lord Jesus Christ, which was given for thee, preserve thy body and soul unto everlasting life : Take and eat this in remembrance that Christ died for thee, and feed on him in thy heart by faith with thanksgiving.

¶ At the delivery of the Cup :

THE Blood of our Lord Jesus Christ, which was shed for thee, preserve thy body and soul unto everlasting life : Drink this in remembrance that Christ's Blood was shed for thee, and be thankful.

¶ The King and Queen shall then put on their Crowns, and taking the Sceptres in their hands again, repair to their Thrones.

¶ Then shall the Archbishop go on to the Post-Communion, he and all the people saying,

MERBECKE.

Arranged by Sir FREDERICK BRIDGE.

Smoothly. about $\text{♩} = 60$.

Our Fa - ther which art in heaven, Hal - low - ed be

Org.

cres.

thy Name, Thy king - dom come, Thy will be done, In earth

cres.

cres.

as it is in heaven. Give us this day our dai - ly

cres.

p

bread ; And for - give us our tres - pass - es, As we for - give them that

p

p

tres - pass a - gainst us ; And lead us not in - to temp - ta - tion,

p

A little slower. *Tempo 1mo.*

But de-liv-er us from e-vil. For thine is the king-dom, the

power, and the glo-ry, For ev-er and ev-er. A-men.

¶ *Then shall be said as followeth.*

O LORD and heavenly Father, we thy humble servants entirely desire thy fatherly goodness mercifully to accept this our sacrifice of praise and thanksgiving; most humbly beseeching thee to grant, that by the merits and death of thy Son Jesus Christ, and through faith in his blood, we and all thy whole Church may obtain remission of our sins, and all other benefits of his passion. And here we offer and present unto thee, O Lord, ourselves, our souls and bodies, to be a reasonable, holy, and lively sacrifice unto thee; humbly beseeching thee, that all we, who are partakers of this holy Communion, may be fulfilled with thy grace and heavenly benediction. And although we be unworthy, through our manifold sins, to offer unto thee any sacrifice, yet we beseech thee to accept this our bounden duty and service; not weighing our merits, but pardoning our offences, through Jesus Christ our Lord; by whom, and with whom, in the unity of the Holy Ghost, all honour and glory be unto thee, O Father Almighty, world without end.

A-men.

¶ Then shall be sung,

Gloria in Excelsis.

C. V. STANFORD.

Allegro vivace ma con maestà.

SOPRANO. *f* Glo - - - - -

ALTO. *f* Glo - - - - -

TENOR. *f* Glo - - - - -

BASS. *f* Glo - - - - -

* ORGAN. *Allegro vivace ma con maestà.*
f Sw. Reeds. *Gt.*

ry be to God on high,

ry be to God . . . on high,

ry be to God on high,

ry be to God . . . on high,

cres. *ff*

* This Organ arrangement is not to be used when there is an Orchestra.

and in earth peace, . . . peace,

and in earth peace, . . . peace,

and in earth peace, . . . peace,

and in earth peace, . . . peace,

Sw. *p* *pp*

good will . . . to - wards men. We praise Thee,

good will . . . to - wards men. We praise Thee,

good will . . . to - wards men. We praise Thee,

good will . . . to - wards men. We praise Thee,

good will . . . to - wards men. We praise Thee,

mf *A* *f Gt.*

we bless Thee, we wor - ship

we bless Thee, we wor - ship

we bless Thee, we wor - ship

we bless Thee, we wor - ship

we bless Thee, we wor - ship

cres. *cres.* *cres.* *cres.*

Thee, we glo - ri - fy Thee, we give thanks to Thee . . .

Thee, we glo - ri - fy Thee, we give thanks to Thee . . .

Thee, we glo - ri - fy Thee, we give thanks to Thee . . .

Thee, we glo - ri - fy Thee, we give thanks to Thee . . .

for Thy great . . . glo - - - ry,

for Thy great . . . glo - - - ry.

for Thy great . . . glo - - - ry.

for Thy great . . . glo - - - ry.

O Lord God, heav'n - - ly King,

O Lord God, heav'n - - ly King, . . .

O Lord God, heav'n - - ly King, . . .

O Lord God, heav'n - - ly King,

p *molto*

God . . the Fa - - ther Al

p *molto*

God . . the Fa - - ther Al

p *molto*

God . . the Fa - - ther Al

p *molto*

God . . the Fa - - ther Al

Full Sw. *f Gt.*

S' Reed. *16'*

might y.

might y.

might y.

might y.

dim.

poco rit. *poco.*

Lord, the on - ly - be - got - ten Son Je - su

poco rit. *poco.*

Lord, the on - ly - be - got - ten Son Je - su

poco rit. *poco.*

Lord, the on - ly - be - got - ten Son Je - su

poco rit. *poco.*

Lord, the on - ly - be - got - ten Son Je - su

Andante. SOLO SOPRANO. *mf*

Lamb of God,

SEMI-CHORUS. *p*

Christ ; O Lord God, Lamb of God, Son . . .

p *p*

Christ ; O Lord God, Lamb of God, Son . . .

p *p*

Christ ; O Lord God, Lamb of God, Son . . .

p *p*

Christ ; O Lord God, Lamb of God, Son . . .

Andante. *pp*

Son of the Fa - ther,
 of the Fa - ther,
 of the Fa - ther,
 of the Fa - ther, that ta - kest a -
 of the Fa - ther, that ta - kest a -

D
8' & 4' Sw.
mf
p
Ch.

have . .
 have . . mer - cy up -
 have . . mer - cy up -
 way . . the sins of the world, have . . mer - cy up -
 way . . the sins of the world, have . . mer - cy up -

espressivo.
mf
pp
p
8' only.

mer - cy up - on us.

on . . . us.

on . . . us.

mf Thou that ta - kest a - way . . . the

mf Thou that ta - kest a - way . . . the

on . . . us.

E

S' & 4'.

sins of the world,

sins of the world, have . . mer - cy up -

have . . mer - cy up -

S' only.

GLORIA IN EXCELSIS.

mf have . . mer - cy up - on . . . us.

pp have . . mer - cy up - on us. Thou that

pp have . . mer - cy up - on us. Thou that

pp - on us, have . . mer - cy up - on us. Thou that

pp - on us, have mer - cy up - on us. Thou that

8' & 4'.

cres. ed animando. *rit.* *p* ta - kest a - way . . . the sins of the world, re - ceive our

cres. ed animando. *rit.* *p* ta - kest a - way . . . the sins of the world, re - ceive our

cres. ed animando. *rit.* *p* ta - kest a - way . . the sins of the world, re - ceive our

cres. ed animando. *rit.* *p* ta - kest a - way . . the sins of the world, re - ceive our

cres. ed animando. *rit.*

a tempo. **F** *f*

prayer. Thou that sit - test at the right hand of God . . the

a tempo. *f*

prayer. Thou that sit - test at the right hand of God . . the

a tempo. *f*

prayer. Thou that sit - test at the right hand of God . . the

a tempo. *f*

prayer. Thou that sit - test at the right hand of God . . the

p a tempo. *add Reeds.* *Su.* *f*

SOPRANO SOLO. *p* *poco*

have . . mer - cy up - on us,

Fa - - - ther,

Fa - - - ther,

Fa - - - ther, have . . mer - cy up -

Fa - - - ther, have . . mer - cy up -

8' & 4'. *p* *Ch.*

have . . mer - - cy up - on us.

have . . mer - - cy, mer - - cy up - on us.

have mer - - cy, mer - - cy up - on us.

on us, have mer - - cy up - on us.

on us, have mer - - cy up - on us.

8' onbly. 4', 8', 16'.

pp poco rit. a tempo.

32'.

G

Gt. 8' & 4'.

Sw. accel. molto. cres.

Tempo lmo. (Allegro.)

For Thou, Thou on - ly art

For Thou, Thou on - ly art

For Thou, Thou on - ly art ho - - - ly;

For Thou, Thou on - ly art ho - - - ly;

Tempo lmo. (Allegro.)

mf Gt.

16'.

GLORIA IN EXCELSIS.

ho - - ly; Thou, Thou on - ly art the

ho - - ly; Thou, Thou on - ly art the

Thou, Thou on - ly art the Lord;

Thou, Thou on - ly art the Lord;

Lord ; Thou on - ly, O Christ, Thou on - ly, O Christ, Thou on - ly, O Christ, Thou on - ly, O Christ,

The musical score is for a piece titled "The Holy Spirit" in G major and 4/4 time. It features a vocal melody and a piano accompaniment. The vocal part consists of two staves, with the lyrics "Christ, with the Holy Ghost, art most" repeated. The piano part consists of two staves, with a "cres." marking indicating a crescendo. The score is written on a single page with a yellowed, aged appearance.

al

Christ, with the Ho - - ly Ghost, art most

with the Ho - - ly Ghost, art most

Christ, with the Ho - - ly Ghost, art most

with the Ho - - ly Ghost, art most,

cres.

high in the glo - - - ry,

high in the glo - - - ry of

high in the glo - - - ry of

high in the glo - - - ry of

Molto allegro (quasi alla breve.)

art most high in the glo - - - ry of

God, art most high in the glo - - - ry of

God, art most high in the glo - - - ry of

God, art most high in the glo - - - ry of

cres.

add Reed.

molto rit.

God the Fa - - - ther, of

ff molto rit.

God the Fa - - - ther, of

ff molto rit.

God the Fa - - - ther, of

ff molto rit.

God the Fa - - - ther, of

molto rit.

God the Fa - - - - - ther.

God the Fa - - - - - ther.

God the Fa - - - - - ther.

God the Fa - - - - - ther. A - - - - -

a tempo.

a tempo.

a tempo.

a tempo.

32

The musical score is arranged in five systems. The first system includes a vocal line with lyrics "A - - - men," and a piano accompaniment. The second system continues the vocal line with lyrics "A - - men, A - - - men, . . ." and the piano accompaniment. The third system shows the vocal line with lyrics "A - - men, . . . A - - - men, . . . A - - -" and the piano accompaniment. The fourth system shows the vocal line with lyrics "- men, . . . A - - - - - men, . . . A - - -" and the piano accompaniment. The fifth system shows the vocal line with lyrics "A - - - men, . . . A - - -" and the piano accompaniment. The piano accompaniment consists of a right hand and a left hand, both playing a simple melody. The key signature is one flat (B-flat) and the time signature is 4/4.

Then shall the choir sing:
Te Deum laudamus.

C. HUBERT H. PARRY.

Allegro. ♩ = 92.

Piano Accompaniment:
Allegro. ♩ = 92.
 The piano part begins with a series of chords and moving lines in both hands, featuring many accents.

Vocal Parts:
SOPRANO.
ff rit. > a tempo. > rit. >
 We praise Thee, O God, we acknowledge Thee to be the
ALTO.
ff rit. > a tempo. > rit. >
 We praise Thee, O God, we acknowledge Thee to be the
TENOR.
ff rit. > a tempo. > rit. >
 We praise Thee, O God, we acknowledge Thee to be the
BASS.
ff rit. > a tempo. > rit. >
 We praise Thee, O God, we acknowledge Thee to be the

Choir Section:
ff a tempo.
 Lord. All.
ff a tempo.
 Lord.
ff a tempo.
 Lord.
ff a tempo.
 Lord.
a tempo. ♩ = 112.
R.H.
f

the earth doth wor - ship Thee, . . .

All . . . the earth doth wor - ship Thee, . . .

All . . . the earth doth wor - ship Thee, . . .

All . . . the earth doth wor - ship Thee, . . .

cres. *sempre cres.*

poco allargando.

the Fa - ther ev - er -

ship Thee, . . . the Fa - ther ev - er -

ship Thee, the Fa - ther ev - er -

ship Thee, the Fa - ther ev - er - last

poco allargando. *cres.* *ff*

A

- last - ing. . . To Thee all An - - -

- last - ing. . . To Thee all An - - -

- last - ing. . . To Thee all

- - - ing. . . To Thee all

- - gels cry a - loud, . . . the Heavens, . . .

- - - gels cry a - loud, . . . the Heavens, . . .

An - - - - gels cry a - loud, . . . the Heavens, .

An - gels cry a - loud . . . the

Ped *

and all the Powers . . . there - in.

and all the Powers there - in.

and all the Powers . . there - in.

Heavens and all . . . the Powers there - in.

mf

mf *cres.*
To Thee Cher - u - bin and Ser - a - phin . . .

mf *cres.*
To Thee Cher - u - bin and Ser - a - phin . . .

mf *cres.*
To Thee Cher - u - bin and Ser - a - phin . . .

mf *cres.*
To Thee Cher - u - bin and Ser - a - phin . . .

cres.

1st Choir.

p *ff*
 . . con - tin - ual - ly, con - tin - ual - ly, con - tin - . . .
 . . con - tin - ual - ly
 . . con - tin - ual - ly, con - tin -
 . . con - tin - ual - ly do cry, con -

2nd Choir.

mf *ff*
 . . con - tin . . . ual - ly, con - tin - . . .
 . . con - tin - . . . ual - ly, con - tin -
 . . con - tin - ual - ly . . .
 . . con - tin - ual - ly, con

p *cres. molto.* *ff*
 3 3 3 3 3 3 3 3

pp *C*

ual - ly do cry,

do cry,

ual - ly do cry,

tin - ual - ly do cry,

pp *C*

ual - ly do cry,

ual - ly do cry,

do cry,

tin - ual - ly do cry,

pp *dim.* *C*

3 3 3

Semi-Chorus or Quartet.

Slow. *pp* *pp* *p* *mf*

Ho - ly, Ho - ly,

Ho - ly, Ho - ly,

Ho - ly, Ho - ly,

Ho - ly, Ho - ly,

Slow. ♩ = 60.

Full Choir.

Four staves of music for a full choir. The key signature is one sharp (F#). The first staff begins with a *mf* dynamic, followed by a *f* dynamic with a triplet of eighth notes. The melody then descends through *p*, *pp*, and *dim.* dynamics. The lyrics "Ho - - - ly, Lord God of Sab - - a - oth ;" are written below each staff.

mf *f* *p* *pp* *dim.*

Ho - - - ly, Lord God of Sab - - a - oth ;

mf *f* *p* *pp* *dim.*

Ho - - - ly, Lord God of Sab - - a - oth ;

mf *f* *p* *pp* *dim.*

Ho - - - ly, Lord God of Sab - - a - oth ;

mf *f* *p* *pp* *dim.*

Ho - - - ly, Lord God of Sab - - a - oth ;

Piano accompaniment for the first system, consisting of two staves. The right hand has a few notes at the end of the system, marked *pp*. The left hand is mostly silent. The text "8va bassa....:" is written below the left staff.

pp

8va bassa....:

Piano accompaniment for the second system, consisting of two staves. The right hand has a few notes at the end of the system, marked *poco cres.* and *rit.*. The left hand has a few notes at the end of the system.

poco cres. *rit.*

D Poco animando.

mf cres.

Heaven and

mf cres.

Heaven and earth

mf cres.

Heaven and earth are

Poco animando. D = 92.

mf cres.

f cres.

Heaven and earth are full of the

earth are full of the

are full of the

full of the

cres. molto.

Allegro.

praise

praise

praise

glo - ri - ous com - pa - ny . . . of the A - pos - tles praise

Allegro. ♩ = 160.

Thee. The good - ly fel - low-ship . . of the Pro-phets praise

Thee. praise

Thee. praise

Thee. praise

Thee. praise

Thee. praise

Thee. The no - ble ar - my of Mar - tyrs praise

Thee. praise

Thee. The ho - - ly

Thee. The ho - - ly

Thee. The ho - - ly

Thee. The ho - - ly

Church through-out all the world doth ac -

Church through-out all the world doth ac -

Church through-out all the world doth ac -

Church through-out all the world doth ac -

. know-ledge Thee; The Fa-ther of an

. know-ledge Thee; The Fa-ther of an

. know-ledge Thee; The Fa-ther of an

. know-ledge Thee; The Fa-ther of an

F ♩ = 60.

in - fi - nite Ma - jes - ty; . . . Thine

in - fi - nite Ma - jes - ty; . . . Thine

in - fi - nite Ma - jes - ty; . . . Thine

in - fi - nite Ma - jes - ty; . . . Thine

cres. molto. hon - our - a - ble, true, . . . and on - ly Son;

cres. molto. hon - our - a - ble, true, . . . and on - ly Son;

cres. molto. hon - our - a - ble, true, . . . and on - ly Son;

cres. molto. hon - our - a - ble, true, . . . and on - ly Son;

cres. molto.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "Al - - so the Ho - ly Ghost, . . the Com - - fort -". The music includes dynamic markings *p* (piano) and *dim.* (diminuendo), a triplet of eighth notes in the Soprano part, and a fermata over the final note of the piano accompaniment. A large 'G' is written above the final measure of the piano part.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "- er." repeated for each voice part. The piano accompaniment features a *dolce.* (dolce) marking and includes various musical notations such as slurs, ties, and dynamic markings like *pp* (pianissimo). The system concludes with a final cadence in the piano part.

Animando. *f* *cres.* *>*

Thou art the King of

Thou art the King of

Thou art the King of

Thou art the King of

Animando. *mf* *cres.* *>*

Glo - ry, O Christ. . . . Thou art the

Glo - ry, O Christ. . . . Thou art the

Glo - ry, O Christ. . . . Thou art the

Glo - ry, O Christ. . . . Thou art the

Allargando.

ev - er - last - ing Son of the Fa - ther.

ev - er - last - ing Son of the Fa - ther.

ev - er - last - ing Son of the Fa - ther.

ev - er - last - ing Son of the Fa - ther.

Allargando.

dim.

pp

*Lento.*** SOPRANO SOLO. dolce, legato.*

When Thou tookest upon Thee to de - liv - er man Thou didst not ab -

Lento. ♩=92.

p

* When a Female Voice is available these three bars should be sung by a Contralto.

Semi-Chorus.

pp hor the Vir-gin's womb. When Thou hadst o - ver-come the sharp - ness of

p When Thou hadst o - ver-come the sharp - ness of

p When Thou hadst o - ver-come the sharp - ness of

p When Thou hadst o - ver-come the sharp - ness of

dim. *pp*

rit.

Full Choir.

a tempo. death, . . . Thou didst o - pen the Kingdom of Heaven . . . to

a tempo. death, . . . Thou didst o - pen the King-dom of Heaven . . . to

a tempo. death, . . . Thou didst o - pen the King-dom of Heaven . . . to

a tempo. death, . . . Thou didst o - pen the King-dom of Heaven . . . to

cres. molto.

Allargando.

a tempo. *cres. molto.* *Allargando.*

rit. *K Tempo.* *ff*

all be - liev - ers. Thou sit-test . .

rit. *ff*

all be - liev - ers. Thou sit-test . .

rit. *ff*

all be - liev - ers. Thou sit-test . .

rit. *ff*

all be - liev - ers. Thou sit-test . .

rit. *ff*

all be - liev - ers. Thou sit-test . .

K Tempo.

rit. *ff* *ff*

at the right hand of God, . . . in the Glo -

at the right hand of God, . . . in the Glo -

at the right hand of God, . . . in the Glo -

at the right hand of God, . . . in the Glo -

at the right hand of God, . . . in the Glo -

Allargando. *rit.* *a tempo.*

ry of the Fa - ther.

rit. *a tempo.*

ry of the Fa - ther.

rit. *a tempo.*

ry of the Fa - ther.

Allargando. *sff* *rit.* *a tempo.*

Andante. *p*

We believethat Thou shalt

pp

We be-lieve

sotto voce. *pp*

We be -

mf

We be - lieve that Thou shalt come . . .

Andante. $\text{♩} = 60.$

sff *> dim.* *p* *>*

The image shows a page from a musical score for 'The Lord's Prayer' by Franz Schubert. The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The music is in G major (one sharp) and 4/4 time. The lyrics are in English and Latin. The vocal part has four lines of lyrics, and the piano part has two lines of lyrics. The piano part includes a triplet in the right hand and a triplet in the left hand. The score is marked with 'p' (piano) and 'espress.' (espressivo). The tempo is marked 'Andante'. The page number is 10.

come . . . to be our Judge, . . . to be our Judge. . . .

that Thou shalt come to be our Judge.

lieve that Thou shalt come . . . to be our Judge.

Wetherefore pray Thee, Wetherefore pray Thee, Wetherefore pray Thee, Wetherefore pray Thee,

dim. pp

Molto lento.

pray Thee, help Thy servants,

1st ALTO. *mf*

help Thy servants, *pp* whom Thou hast re-

2nd ALTO. *mf*

help Thy servants,

1st TENOR. *mf* *pp*

help Thy servants, whom . . Thou hast re-deem - ed,

2nd TENOR. *mf* *pp*

help Thy servants, whom Thou

1st BASS. *mf* *pp*

help Thy servants, whom Thou hast re - deem -

2nd BASS. *mf*

help Thy servants,

pp

pp *rit.* *pp* *M a tempo. poco animato.*

whom Thou hast re-deem - ed with Thy pre - cious blood.

deem - ed with Thy pre - cious blood.

pp *rit.* *M*

whom Thou hast re-deem - ed with Thy pre - cious blood.

re-deem - ed with Thy pre - cious blood.

hast re-deem - ed . . . with Thy pre - cious blood.

ed . . . with . . . Thy pre - cious blood.

pp *rit.*

whom Thou hast re-deem - ed with . . . Thy pre - cious blood.

M *p a tempo. poco animato.*

rit.

cres. *Poco a poco animando.*

Make them to be num - ber'd with Thy Saints, . . . in glo -

cres.

Make them to be num - ber'd with Thy Saints, in glo

cres.

Make them to be num - ber'd with Thy Saints, in glo

cres.

Make them to be num - ber'd with . . . Thy Saints, in glo

Poco a poco animando.

cres.

Allargando.

ry ev - er - last

ry, in glo - ry ev - er - last

ry ev - er - last

ry ev - er - last

Allargando.

Poco animando.

ing. O Lord, save Thy peo - ple, and

ing. O Lord, save Thy peo - ple, and

ing. O Lord, save Thy peo - ple, and

ing. O Lord, save Thy peo - ple, and

Poco animando.

bless . . Thine her - it - age. Gov - ern them and lift them up . .
 bless . . Thine her - it - age. Gov - ern them and lift them up for
 bless . . Thine her - it - age. Gov - ern them and lift them up for
 bless . . Thine her - it - age. Gov - ern them and lift them up for

. . for ev - - er, for ev - - er.
 ev - - - er, for ev - er.
 ev - - - er, for ev - - er.
 ev - - - er, for ev - er.
 poco dim.

P Animato. *f* > > > >

Day by day we

f > > > >

Day by day we mag-ni-fy Thee,

P Animato. *f* *sempre marcato.*

cres. molto. *mf cres.*

mag-ni-fy Thee, day by day. And we

day by day. And we

f > > > >

Day by day we mag-ni-fy Thee, day by day. And we

f > > > >

Day by day we mag-ni-fy Thee, day by day. And we

The musical score is written for a vocal ensemble and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'Day by day we' and 'mag-ni-fy Thee'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings such as *cres. molto.*, *mf cres.*, *f*, and *sempre marcato.* The score includes various musical notations like slurs, accents, and crescendo/decrescendo hairpins.

rit. *Allargando.*

wor - - - ship Thy Name, . . .

wor - - - ship Thy Name, . . .

wor - - - ship Thy Name, . . .

wor - - - ship Thy Name, . . .

rit. *Allargando.*

f

R *f* *a tempo.*

ev - er world with-out end. . . .

f

ev - er world with-out end. . . .

f

ev - er world with-out end. . . .

f

ev - er world with-out end. . . .

R *f* *a tempo.*

dim. *rit.* *p*

S

Lento. *p*

Vouch- safe, O Lord, to keep us this day with-out sin.

Vouchsafe, O Lord, to keep us this day with-out sin.

p

Vouch- safe, O Lord, to keep us this day with-out sin.

p

Vouchsafe, O Lord, . . to keep us this day without

Lento. ♩ = 92.

p *triquillo.*

O Lord, have mer - cy up - on us,

O Lord, have mer - cy up - on

sin. O Lord, have

cres.

T 1st SOPRANO. *cres.*
have mer - cy up - on us, have

2nd SOPRANO. *cres.*
have mer - cy up - on

cres.
have mer - cy up - on us,

us,

have mer -

mf *cres.*
mer - cy up - on us, have mer - cy up -

T *cres. molto.*

mer - - - cy up - on us, have mer - cy, *f*

us, have mer - - - cy, have mer - cy, have *f*

have mer - - - cy, have *f*

- - - cy up - on us, have mer - cy, have mer - cy, *f*

- on us, *cres.* have mer - cy up - on us, *f*

cres. molto.

This system contains six staves. The first five are vocal staves with lyrics. The sixth is a piano accompaniment staff. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be common time. Dynamics include *f* (forte) and *cres.* (crescendo). The piano part features a *cres. molto.* marking.

have mer - - - cy. *f*

mer - - - cy. *f*

mer - - - cy. *f*

have mer - - - cy. *f*

have mer - - - cy. *f*

sf

This system contains six staves. The first five are vocal staves with lyrics. The sixth is a piano accompaniment staff. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be common time. Dynamics include *f* (forte) and *sf* (sforzando). The piano part features a *sf* marking.

W *p*

O

O

O

O

dim. *dim.*

Lento. dolcissimo. mp

Lord, let Thy mer - cy light - en up - on us, as our trust . . is in

dolcissimo. mp

Lord, let Thy mer - cy light - en up - on us, as our trust is in

dolcissimo. mp

Lord, let Thy mer - cy light - en up - on us, as our trust is in

dolcissimo. mp

Lord, let Thy mer - cy light - en up - on us, as our trust is in

Lento. 3 = 62.

pp sotto voce.

rit.

Thee. *p*
 Thee. *p*
 Thee. *p*
 Thee. *p*
mf

This section contains the first four staves of the musical score. The first four staves are vocal parts, each starting with a long note on a whole rest, followed by a half note, and ending with a quarter note. The fifth staff is a piano accompaniment featuring a series of chords and moving lines in both hands, marked *mf*.

1st Choir. X

Lord, in Thee have I trust - ed, let me nev - er be con -

Lord, in Thee have I trust - ed, let me nev - er be con -

Lord, in Thee have I trust - ed, let me nev - er be con -

Lord, in Thee have I trust - ed, let me nev - er be con -

2nd Choir. X

Lord, in Thee have I trust - ed, let me

Lord, in Thee have I trust - ed, let me

Lord, in Thee have I trust - ed, let me

Lord, in Thee have I trust - ed, let me

Lord, in Thee have I trust - ed, let me

pp X

This section contains the vocal parts for the 1st and 2nd choirs. The 1st choir part consists of four staves of music, each with a vocal line and a piano accompaniment. The 2nd choir part consists of four staves of music, each with a vocal line and a piano accompaniment. The piano accompaniment for the 2nd choir part is marked *pp*. The section ends with a final chord marked X.

Moderato e tranquillo.

nev - er be con - founded, con - founded,



nev - er be con - founded, con - founded,



nev - er be con - founded, con - founded,



nev - er be con - founded, con - founded,



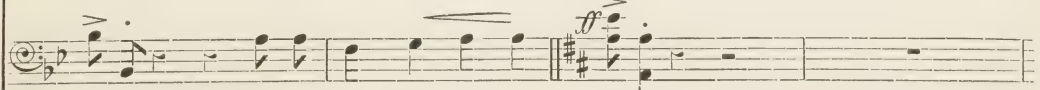
- found-ed, let me nev - er be con - found-ed,



- found-ed, let me nev - er be con - found-ed,



- found-ed, let me nev - er be con - found-ed,



- found-ed, let me nev - er be con - found-ed,

Moderato e tranquillo.*pp*

Y Poco meno mosso.

p

O Lord, . . in Thee have I

cres.

O Lord, in

p

O Lord, in

p

O Lord, . .

Y Poco meno mosso.

rit.

p

Y Poco meno mosso. ♩ = 62.

trust - - - ed, in Thee, in Thee, in

Thee have I trust - - ed, in Thee, in Thee, in

cres. Thee have I trust - - ed, in Thee, in Thee, in

cres. . . in Thee have I trust-ed, in Thee, in Thee, in

mf in Thee, in Thee, in Thee,

mf in Thee, in Thee, in Thee,

mf in Thee, in Thee, in Thee

mf in Thee, in Thee, in Thee,

dim.

♩ = 72.

Z

p

Thee, in Thee have I trust-ed,

p

Thee, in Thee have I trust-ed,

p

Thee, in Thee have I trust-ed,

p

Thee, in Thee have I trust - - ed,

*p**mf* in Thee have I trust - - - ed,

♩ = 72.

Z

p

in Thee have I trust - - - ed,

*p**mf* in Thee have I trust - - - ed,*p*

in Thee have I trust - - - ed,

*p**mf* in Thee have I trust - - - ed,*p*

in Thee have I trust - - - ed,

*p**mf* in Thee have I trust - - - ed,*p*

in Thee have I trust - - ed,

p

♩ = 72.

Z

*dim.**mf**cres.*

1st and 2nd Choirs.

cres.

Thee, in Thee have I trust

cres.

Thee, in Thee have I

cres.

Thee, in Thee have I trust

cres.

Thee, in Thee have I

poco allargando.

cres.

1st SOPRANO.

Lento e rit.

ed, let me nev - er be con - found - ed.

2nd SOPRANO.

ed, let me nev - er be con - found - ed.

1st ALTO.

trust - ed, let me nev - er be con - found - ed.

2nd ALTO.

trust - ed, let me nev - er be con - found - ed.

TENOR.

ed, let me nev - er be con - found - ed.

BASS.

trust - ed, let me nev - er be con - found - ed.

Lento e rit.

cres. molto.

ff

ed, let me nev - er be con - found - ed.

XX

The Recess.

¶ *In the mean time, the King attended and accompanied as before, the four Swords being carried before him, shall descend from his throne crowned, and, carrying his Sceptre and Rod in his hands, go into the area eastward of the Theatre, and pass on through the door on the South side of the Altar into Saint Edward's Chapel; and as they pass by the Altar, the rest of the Regalia, lying upon it, are to be delivered by the Dean of Westminster to the Lords that carried them in the procession, and so they shall proceed in state into the Chapel. The Queen at the same time descending, shall go in like manner into the same Chapel at the door on the North side of the Altar; bearing her Sceptre in her right hand, and her Ivory Rod in her left.*

¶ *The King and Queen being come into the Chapel, the King, standing before the Altar, shall deliver the Sceptre with the Dove to the Archbishop, who shall lay it upon the Altar there. And the golden Spurs and Saint Edward's Staff are to be given into the hands of the Dean of Westminster, and by him laid there also.*

¶ *The King shall then be disrobed of his Royal Robe of State, and arrayed in his Robe of purple velvet, and wearing his Imperial Crown shall then receive in his left hand the Orb from the Archbishop.*

¶ *Then their Majesties shall proceed through the Choir to the West door of the Church, in the same way as they came, wearing their Crowns: the King bearing in his right hand the Sceptre with the Cross, and in his left the Orb; the Queen bearing in her right hand her Sceptre with the Cross, and in her left the Ivory Rod with the Dove; all Peers wearing their Coronets.*

FINIS.

God save the King.

(At the conclusion of the Service.)

Maestoso. CHORUS. *f*

SOPRANO. God save our gra - cious King, Long live our

ALTO. God save our gra - cious King, Long live our

TENOR. God save our gra - cious King, Long live our

BASS. *tr* *Tymp.* God save our gra - cious King, Long live our

no - ble King, God save the King; Send him vic - to - ri - ous, Hap - py and

no - ble King, God save the King; Send him vic - to - ri - ous, Hap - py and

no - ble King, God save the King; Send him vic - to - ri - ous, Hap - py and

no - ble King God save the King; Send him vic - to - ri - ous, Hap - py and

rall.

glo - ri - ous, Long to reign o - ver us, God . . save the King!

rall.

glo - ri - ous, Long to reign o - ver us God save the King!

rall.

glo - ri - ous, Long to reign o - ver us, God save the King!

rall.

glo - ri - ous, Long to , reign o - ver us, God save the King!

144



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